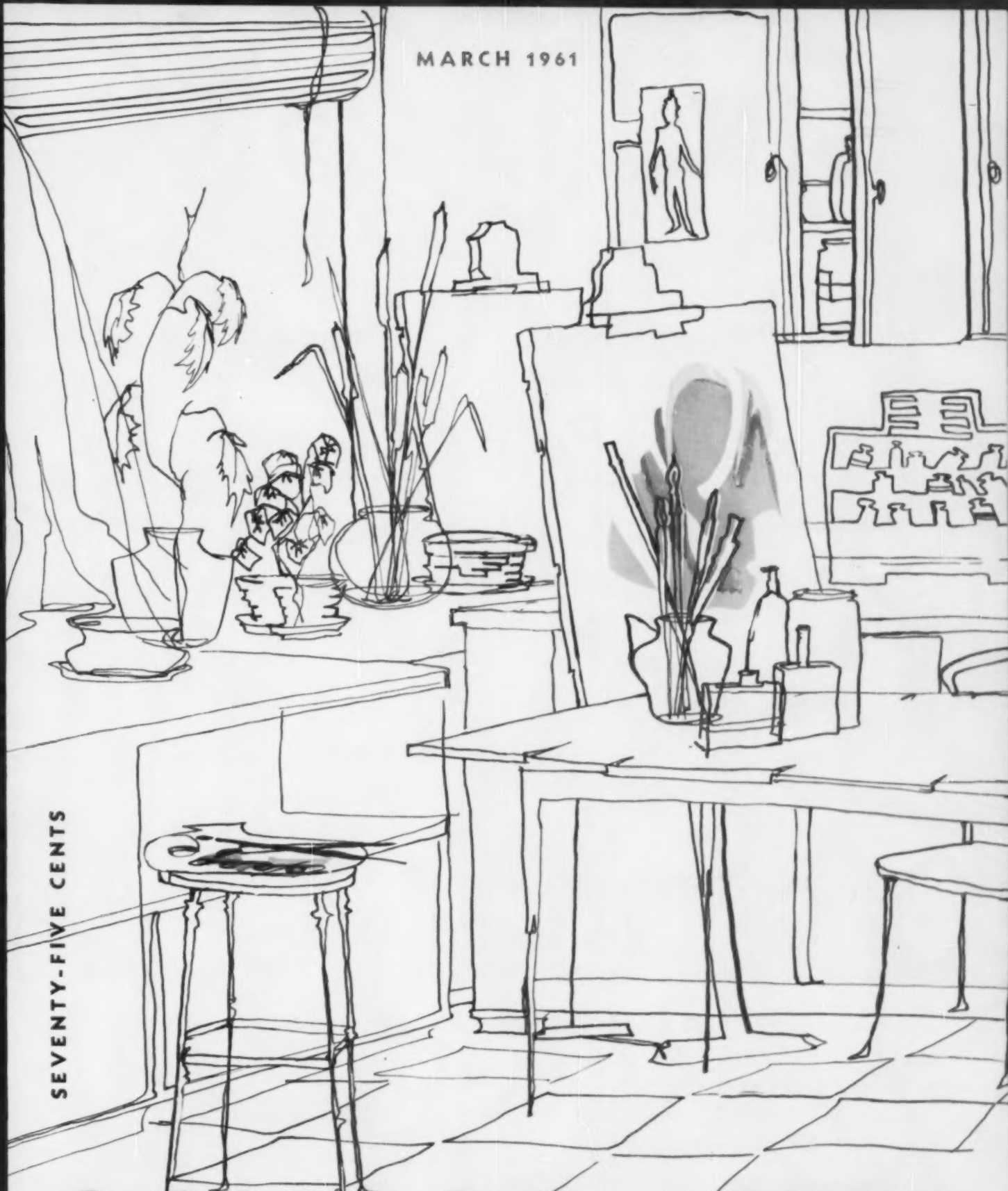


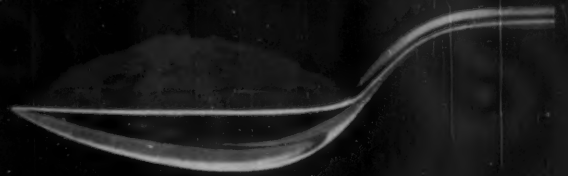
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SCHOOL ARTS

the art education magazine

VOLUME 60, NUMBER 7 / MARCH 1961

Cover by Linda Shattuck, Niagara Wheatfield Junior-Senior High School, Sanborn, New York, a senior student of Minerva Markey.

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using this issue

Robert Squeri reviews tapestry design and shows examples of his students' work on page 3. Gladys and Wilber Stilwell show us how pipe cleaners and other materials may be used in making "mobile-prints," page 7. Edith Brockway gives a general review of simple graphics processes on page 11, while Roy Wilson describes a screen printing project with his sixth graders on page 15. C. D. Gaitskell continues his "Canadian Humor" series with a bow to the manual training teacher of yesteryear (?), page 18. There are articles on sketching for children, page 19, the use of the library for inspiration, page 21, and a number of short articles on the woodcut, carving in cheese wax, an abstract approach to still life, designing with the duplicating machine, and more than a dozen other suggestions for simple techniques that may be used creatively. Louise Rago takes us on a visit to contemporary sculptor James Rosati, page 33, and Howard Collins reviews the work of Albrecht Dürer, master engraver, on page 38. Julia Schwartz discusses the teaching of techniques versus creative expression, page 47, and Alice Baumgarner discusses art room planning on page 51.

NEWS DIGEST



Camp Fire Girls Jubilee Art Project As part of the golden jubilee celebration of the Camp Fire Girls, the three age groups conducted an art project over the previous year in their various local groups. Results of this activity were viewed during the jubilee convention in New York by a group of art educators including professors Mildred Fairchild of Columbia University and Angiola Churchill of New York University, Art Director Olive Riley of the New York City Schools, and School Arts Editor Kenneth Winebrenner. This committee assisted in selecting representative work which will be used on covers of *The Camp Fire Girl* magazine and in other publications, and which will be circulated after initial exhibitions at the Hotel Commodore and Prang Studio in New York. No specific awards were given since this was not a competition in the usual sense. In some communities artists and art teachers assisted as consultants while lay leaders provided the stimulation in others, with the result that there was considerable variety in the work, in subject, and in media. Work was original, and the girls had called upon their imaginations and memories to picture events and activities of special interest to them. While in some cases there was evidence of adult concern if not influence, on the whole the girls expressed themselves much as we would expect children to do anywhere. Some informal suggestions were given to Camp Fire leaders for future art activities.

National Committee on Art Education Conference Ohio State University will be host to the nineteenth annual conference of Committee, March 22-25. See details on page 45.

National Art Education Association Conference A digest of the program for the 1961 biennial conference of NAEA was given on the organization news page in the January issue. A pre-conference tour of Florida art and architecture is scheduled for April 9 and 10, to be followed by two days of pre-conference workshops on April 11 and 12. The major convention sessions are scheduled for April 13-15, at the Hotel Deauville, Miami Beach, Florida. Reservations in?

Museum of Contemporary Crafts Exhibitions As a memorial to Mariska Karasz, forty of her wall hangings are being shown at the Museum of Contemporary Crafts, New York, with seventy pieces of ceramics by the late Katherine Choy. Exhibition closes on March 12. Mariska Karasz made creative stitchery a real craft. She wrote an article for the June 1955 issue. Readers visiting New York City should not fail to visit this fine new museum adjoining the Museum of Modern Art. David R. Campbell, president of the American Craftsmen's Council, is now director of the museum. Mr. Campbell, who has a master's degree in architecture from Harvard, served as director of New Hampshire's outstanding crafts program.

Typical of subject matter in the Camp Fire Girls golden jubilee art project is Ruth Spear's version of how three Camp Fire Girls have fun. Ruth, eight, is a Blue Bird.

A new respect for the crafts has been reflected in recent interest in areas such as ceramics, mosaics, and stained glass. The author gives ample reasons for adding the art of the tapissier to this list.

Robert Squeri

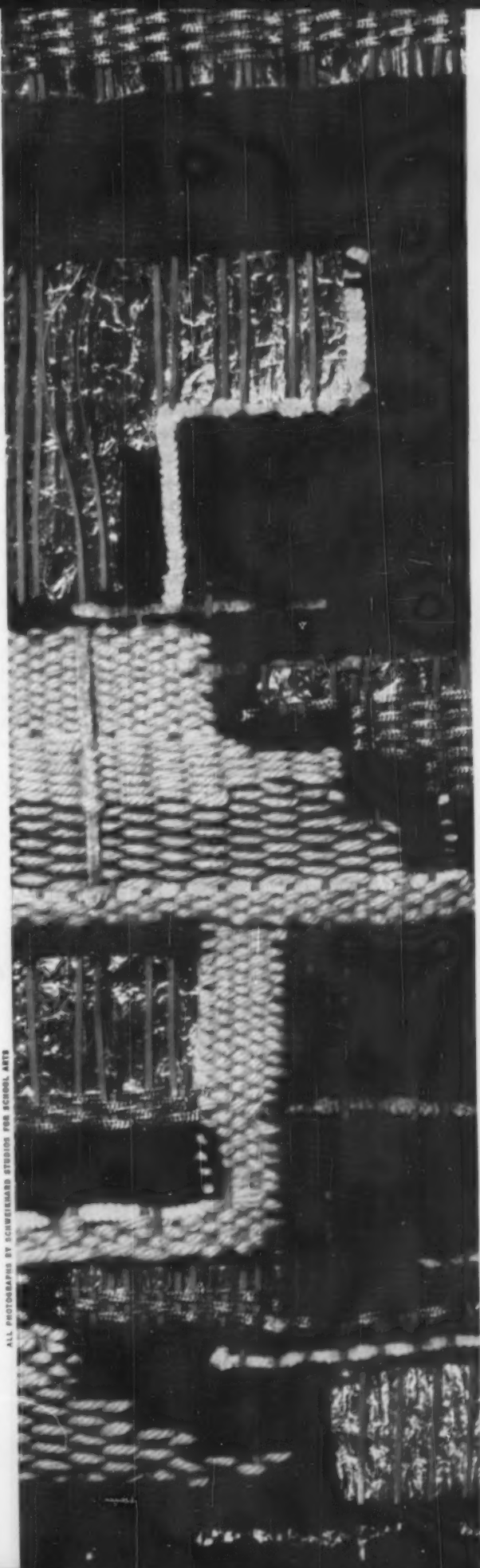
TAPESTRY STORY

The beginnings of cloth making are not definitely known. Earliest recorders of history in various cultures described the art of weaving and spinning as something which the gods had taught man. The idea of creating by passing objects over and under, one across the other, although one of the earliest developments of primitive man, was in existence in nature long before the idea occurred to him. The spider in the construction of a web; the birds constructing nests—illustrate the first development of spinning and weaving principles. Primitive man found one of the simplest ways to produce a form was to pass grasses, saplings, fibers, reeds and similar materials found in his environment, one across the other, over and under, until a definite texture was formed. Weaving became one of the earliest crafts to be practiced. Necessity was the precursor of an art form which was to reach centuries later a uniqueness of expression only to decline steadily with the coming of modern times.

Authorities place the practice of weaving between 5,000 and 6,000 years before Christ. Although the exact age is not known, we do know that the Stone Age had weaving as a handicraft. Weaving is found among the earliest recordings of man. Weaving implements found by archaeologists give evidence of man's earliest involvement with this craft. The developmental parallelism of this craft as found in such divergent cultures as Peru, Egypt, Mexico and China lend credence to the belief that weaving was a natural outgrowth of primitive man's creative instincts. Simplicity and plainness characterize the earliest efforts of primitive man. Ornamentation came soon after he devised the principle of weaving, substantiating Carlyle's remark about decoration being the first spiritual want of man. The design and pattern he incorporated into his earliest weaving represented religious symbols which acted as both decoration and storytelling elements. As a result of this natural desire for

Contemporary ideas find expression through an ancient art.

ALL PHOTOGRAPHS BY SCHWEINARD STUDIOS FOR SCHOOL ARTS



decorativeness and perpetuation of myths and folklore, man has unconsciously recorded his history, experience and progress from epoch to epoch. This afforded the social scientist evidence of high aesthetic value for his study of man.

The historical study of weaving from about 3000 B.C. is more clearly documented. The mores and practices of the Egyptians are readily available for study because of the climate found in this area and the practices employed by them upon the cessation of life. Tombs have revealed actual tools used in weaving, fabrics, wall hangings and paintings, depicting upright looms, and weavers that tell us much about the people and their use of weaving. The vertical looms depicted in Egyptian tomb paintings were also found in India and in America. The Zuni and Navajo tribes made use of them, giving us another facet of historical parallelism. Today's Navajo is still utilizing the techniques used by his forebears. The earliest piece of linen tapestry in existence is dated 1500 B.C. The tombs of Thothmes IV and young King "Tut" provided many valuable examples of the high degree of skill achieved by the craftsmen of that time. Many references are made to this craft in the Bible. Greek legends reveal the utilization of weaving by such people as Penelope during Ulysses' long absence; Ovid tells us of Arachne's competition with Athena, the goddess of weaving, and the consequences she suffered.

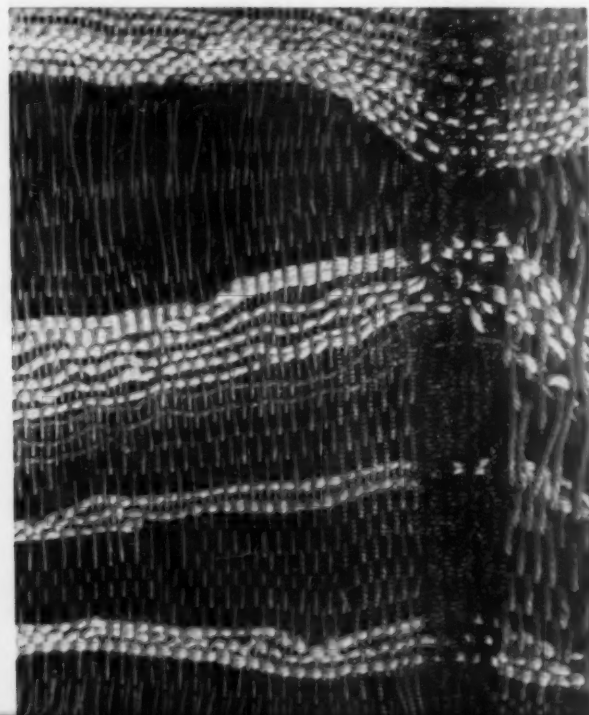
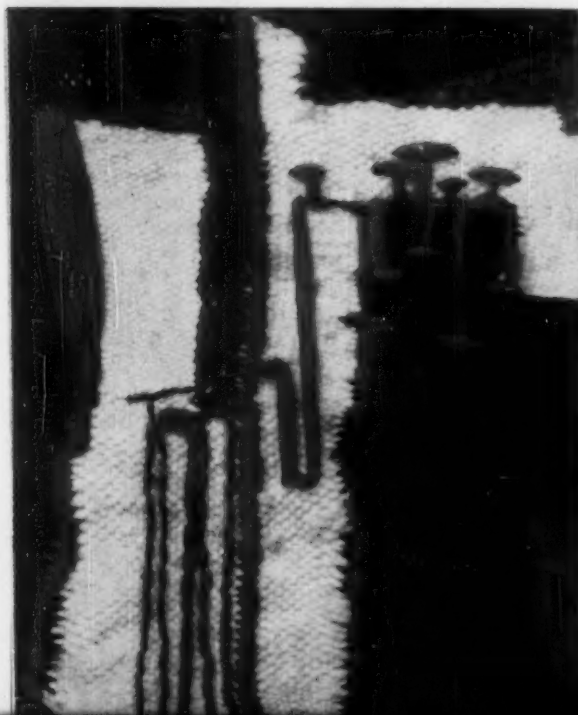
In the western world evidences of weaving date back to the prehistoric. The work of archaeologists has revealed the high degree of skill achieved by the Pre-Inca and other South American civilizations. Little is known, however, of the equipment and methods which produced the exquisite Peruvian fabrics we have admired. The American Indian demonstrated much ingenuity in his weaving. Primitive and

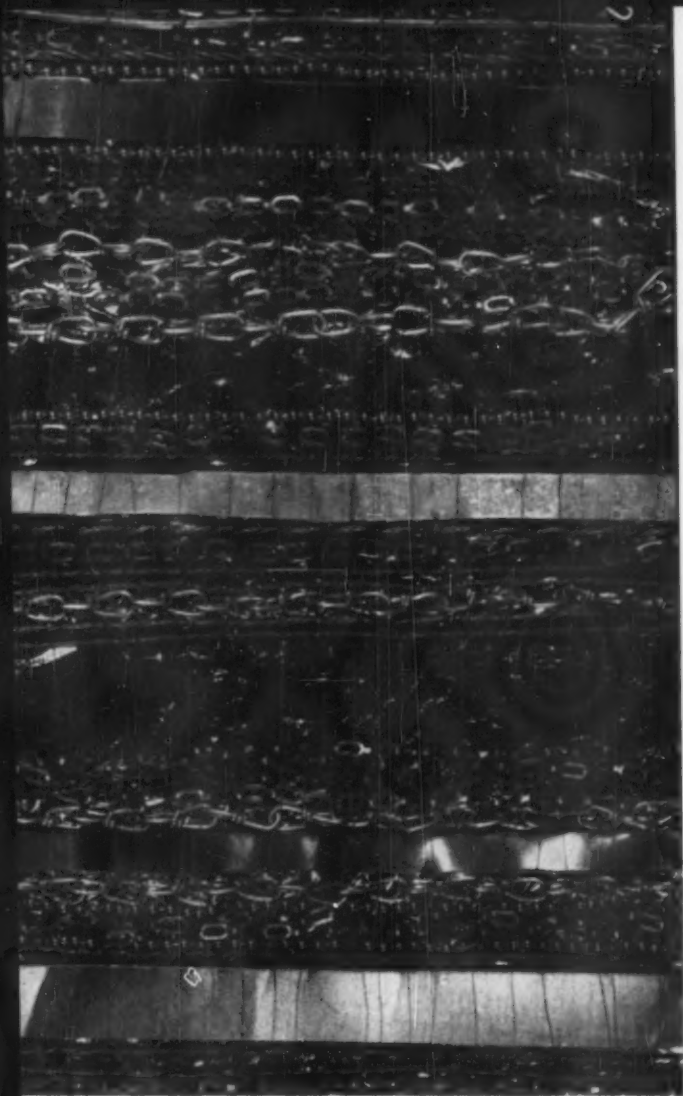
crude first attempts soon developed into skillful and inventive methods of weaving, which are found in many of the weaving techniques still practiced today.

A major concern (although in the past few years there has been a general revival and renewed interest in the crafts) has been the minor role accorded tapestry. The hand woven fabric has slowly become more popularized as a result of the work of the better known designers in both furniture design and interior design. The work of Dorothy Liebes, Jack Larson, Anni Albers, Marianne Strengell and others is highly sought after and their creativeness and skill have helped to bring a new respect for this craft. A few painters have been encouraged to design for the Association Des Peintres-Cartonniers De Tapisseries in Paris. The results of which, this author has not always been too pleased. The visual effect is exciting from a design and color point of view. Many of the tapestries tend to look like paintings, rather than tapestries. This element did not exist at the time of tapestry's highest perfection. A tapissier was an artist with whom a loom took the place of an easel, and whose brush was a shuttle, and whose color medium was thread instead of paints.

Between 1475 and 1575 the skill displayed by craftsmen in Italy, Flanders, and France reached its highest level. The designing was done with the limitations of the material clearly evident. Perhaps the concern of many younger architects to incorporate sculpture, mosaic and crafts such as stain glass, richly woven fabrics, enamels, etc., as accessories of architecture will facilitate the use and development of the unique art of tapestry making once more. The function of the tapestry as a utilitarian object is no longer needed because of modern heating technology. As decoration which

Below, ancient techniques were used in a creative way to produce decorative effects for use in a contemporary setting.





These experiments show creative use of unusual materials.

can bring spiritual warmth and contrast to today's architecture, it offers a wide number of possibilities.

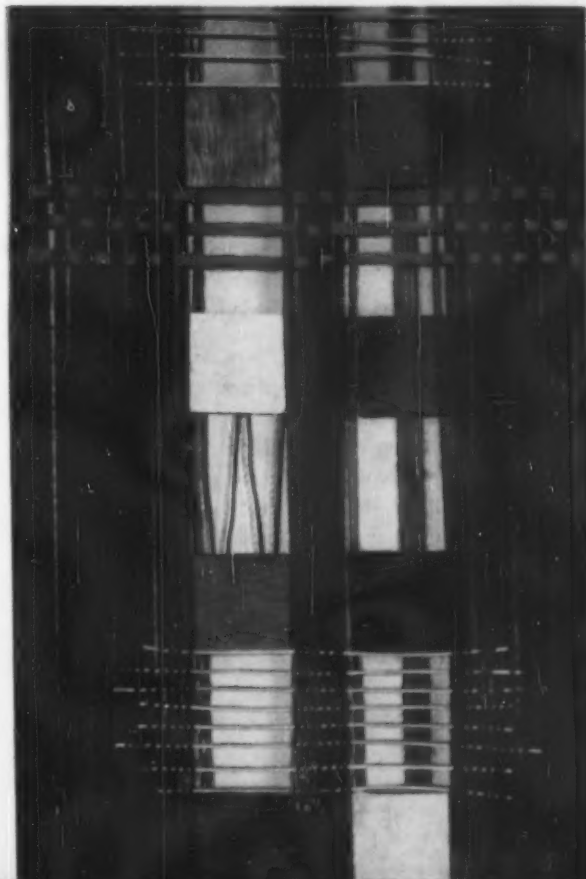
With this background in mind, a group of college art education freshmen, of the author, at the State University College of Education at Buffalo, explored the problem of tapestry design. The illustrations used in this article and the experiments employed did not limit the possibilities by strict adherence to the techniques usually employed in tapestry making. Tapestry may be defined as a pictured cloth, woven by an artist or a talented craftsman, in which the design is an integral part of the fabric, and not an embroidery stitched on a basic material. In developing their tapestries, students basically utilized the weaving approach; however, embroidery and appliqué techniques were employed to enhance the tapestry, if the student felt this would, in the finished product, become an integral part of the whole tapestry design.

The looms on which tapestries are made have been known as long as the history of man is known. In preparation for this activity study was made of the development of the loom,

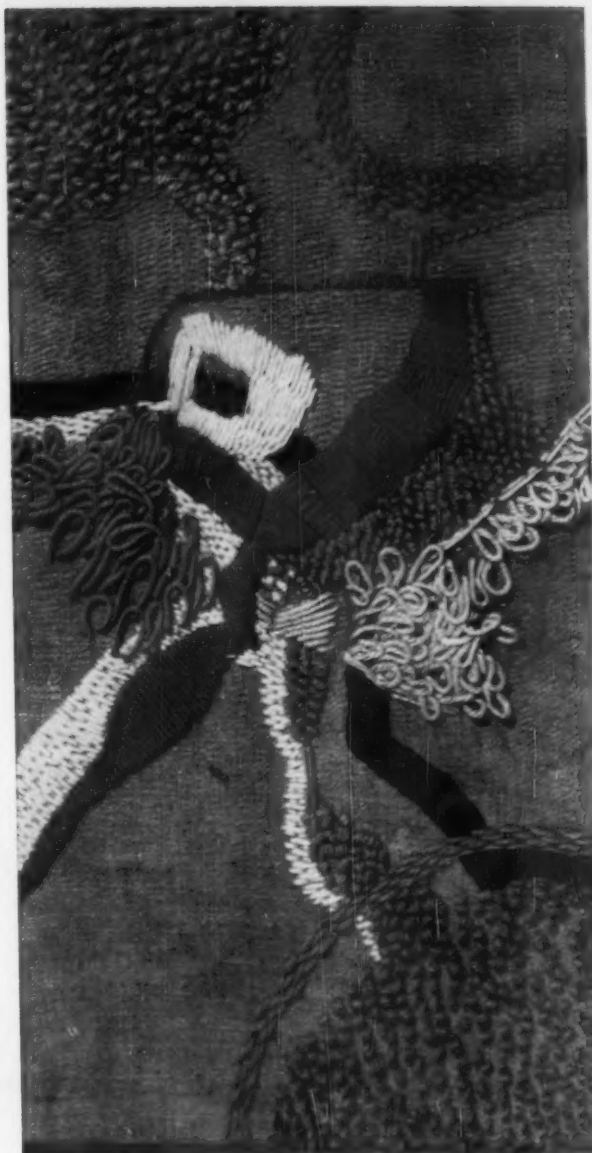
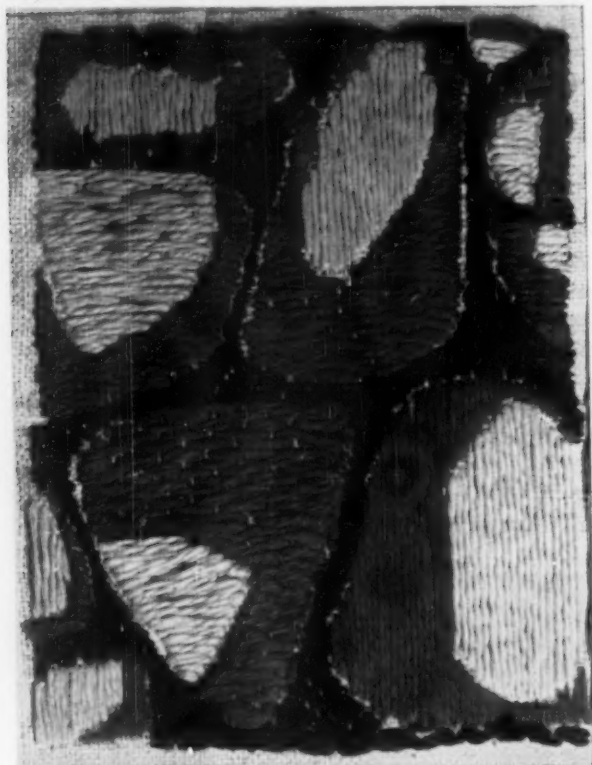
a brief history of weaving as an art form, the utilization of materials (from the early use of grasses and hair from such animals as the buffalo, rabbit and opossum) to the utilization of fibers which have been the work of man and chemistry in the twentieth century. Students were encouraged to explore, invent, substitute and develop the simplest loom constructions and to use the same searching and probing in the selection of materials and the execution of their tapestry. The only limitation set was that the tenture (a piece of tapestry) be designed for use in a contemporary setting.

Sizes were kept smaller than one would imagine a tapestry to be in scale because of the time factor. The actual tapestries would in effect be considered studies from which larger versions could be made. Problem solving for this activity varied from student to student. Some students developed cartoons from which the tapestry was woven with the design being followed rather religiously; others allowed the materials selected and the combining of various materials to act as the precipitating factors in the development of the design. Others were more influenced by the textural aspects of the materials they selected. Regardless of the approach used, each student was a *chef d'atelier*, an artist weaver, who performed all processes himself. This contrasted with the former practices of the Middle Age Guilds where various skills of weaving were performed by many men before the product became a reality. Materials for the most part were common fibers which students collected.

Dyeing became an interesting adjunct to the project in order to achieve richer color variations and subtleties. The



more inventive students included leather, paper, wood, plastic, wire, rubber and other unusual synthetic materials. One student used only wire products in his tapestry. Several students designed their tapestries with negative areas left unwoven adding much interest to the product. In some instances different materials and weaves were employed behind the unwoven top layer. This resulted in the tapestry being on different levels. The idea opens up many new possibilities in the area of contemporary tapestry making. The Navajo woman also left a break or negative area in her



Embroidery and appliqué techniques can be added to the basic weaving approach and become an integral part of the design.

design when weaving blankets. Here the intent was one of superstition. The evil spirit needed a place through which to escape in order that her work not be damaged.

Those students who did not choose to explore materials other than those generally considered orthodox to the craft developed tapestries which had beauty of design and this was the dynamic which functioned here. Form-color relationships in the art of tapestry are *sine qua non*. The fiber simultaneously becomes the form and color. In developing a subject, color functions as form in the warp and weft. It is the color of the fiber which creates the form. Imitation and enlargement of a picture cannot be considered as good texture design. In order to be considered good the weaver

must by his skillfulness so inter-relate all elements that they transcend the objectives of the artist.

The decorative arts have been relegated a position of minor importance during this century. A paradox has developed, however, in that the past twenty-five years has witnessed a revival and a new respect for crafts. Evident rebirth has been seen in such crafts as ceramics, stained glass and mosaics. Will the *métier* (crafts) of the *tapissiers* (weavers) soon be added to this craft renaissance?

Dr. Robert Squeri is professor of art education, New York State College of Education, Buffalo. The work shown is by freshman students preparing to be our future art teachers.

Gladys F. Stilwell and Wilber M. Stilwell

Children are continually fascinated by the creative possibilities of various printing processes. Here is a unique approach to printing in the classroom which is simple and flexible as well as economical.

MOBILE-PRINTING WITH PIPE CLEANERS

The unique flexibility of "mobile-printing" makes possible a new and broader concept of printing and what it can contribute to the enrichment of art education. The authors' aim in originating mobile-printing was to invent a printing process that would encourage a high degree of creative imagination, freedom of expression, and plasticity in design. Mobile-printing's simplicity, its ease and speed, and the enthusiasm students maintain through every step of this creative process make it a classroom favorite. It occupies much the same position in relation to other printing processes that fingerpainting does to the traditional forms of painting. As in fingerpainting, tactile and visual senses are actively used at all times. During the past two years of testing and experimenting, mobile-printing has been used successfully in all of the grades, in one-room country schools and in city schools, under the guidance of both classroom teachers and art teachers, and in high school and college art courses.

The materials needed for basic mobile-printing are cheap and easily obtained, or are already on hand. They are pipe cleaners; any water-soluble, school-quality colors, such as dry tempera colors, liquid tempera colors, or transparent water colors in cakes or tubes; wax paper; printing paper (any paper is suitable: typing paper, drawing paper, manila paper, construction paper, etc.) water pans; water; water color brushes; newspapers to protect the table or desk tops; paper toweling or clean up cloths. The mobile-printing process is easily understood and can be demonstrated with little preliminary classroom preparation. Students grasp it quickly and because the materials used are few and easily controlled there are no major clean-up problems at the end of the class period.

Pipe cleaners have three qualities which make them ideal for use in the mobile-printing process. They can be bent easily to a desired shape, which they will retain, and they can absorb wet water color, and transfer it to a receptive surface. As an introductory experiment with the mechanics of the mobile-printing process, a pipe cleaner could be bent to form a triangle with the two approximately equal longer sides being on the pipe cleaner's ends. The shorter side must be kept straight—no bends or curves. The second step is to put liquid color, a pool about four inches in diameter, on a piece of wax paper. This color is the "printing ink", and the piece of wax paper is the "ink slab." If a transparent water color is used, some flour or starch

mixed with it will give it "body" comparable to that of a liquid tempera color, and will make it a better printing ink.

The third step is to bring together and hold the two long sides of the pipe cleaner between the first two fingers and thumb of the right hand so that the shorter middle section points downward. This is the "printing plate." The shorter middle section is the printing surface and is dipped in the "printing ink". It is then pressed down on the printing paper to make the printed impression. Since the shorter middle section carrying the "printing ink" is the only part of the pipe cleaner to touch the paper, the resulting print on the paper is a straight line. How much color should be picked up by the printing surface of the pipe cleaner and how much pressure is desirable in making a print can be determined by experiment and by the requirements of the artist's design. Almost any shape ranging from a simple straight or curved line to more intricate abstract and representational shapes can be swiftly formed and printed. All of the letters of the alphabet can be formed from short or long pipe cleaners.

When necessary, two pipe cleaners can be tied together with thread or held with a thin rubber band at the meeting of

This five-year-old is printing her design by dipping the formed pipe cleaners in color and stamping it on the paper.





ALL PHOTOGRAPHS BY RICHARD MELZER AND WILLIAM STRASSBURG, COURTESY OF STATE UNIVERSITY OF SOUTH DAKOTA

Left, this young printer formed her design out of a pipe cleaner attached to a paraffin block. She has dipped the block in a shallow dish of water color and is stamping the design on her printing paper. Right, here is a pipe cleaner design attached to a light cardboard tube which has been covered with wax paper. This resists water-soluble paint touching it.

two of the letter's forms. A good example is the letter X which is best made by tying two angles together at their contact point rather than crossing and tying the two straight pipe cleaners. Younger students find it easier to form a design in the pipe cleaner so all parts of it will touch and print on a flat surface if it is kept flat on the desk while being shaped. In mobile-printing the student is drawing a two-dimensional shape in the pipe cleaner whereas in "Pipe-cleanerSculpture" he is modelling three-dimensional forms. In making the various shapes to be used in printing, the student must plan to reserve some length of the pipe cleaner at each end for use as "handles". If the design requires most of the pipe cleaner's length, the two handles can be quite short and held separately, one in each hand by the thumb and forefinger. One mechanical advantage of mobile-printing is the ease with which the printing surface of the formed pipe cleaner can be shaped to that of a cylinder or other three-dimensional surface by pressing it firmly against that surface. This characteristic makes it possible to print the same design on a number of identical shapes, such as cylindrical boxes.

This three-dimensional printing surface cannot be inked on a flat inking slab. Enough "ink" (tempera color) must be placed in a container to cover the entire printing surface of the pipe cleaner when it is dipped or rocked in the color. Occasionally some part of the pipe cleaner's printing surface will not form snugly against the surface shape it is to print on. The pointed wooden end of a brush, a toothpick, or a finger, or a block of wood, plastic, clay or paraffin, must then be pressed against the irregular part each time a print is made. Multicolor designs are printed by forming each color's shape with a separate pipe cleaner and printing each color in turn. Unless the resulting effect is wanted, care must be taken not to print one color over the other until

the first color is dry. Otherwise the second pipe cleaner will pick up some of the wet color printed by the first pipe cleaner. Some of the renegade color then will appear in the next print in the wrong place, or else it will dirty the color reservoir of the second pipe cleaner at the next re-inking. Too, the second pipe cleaner must not be in contact with the paper's surface any longer than necessary or it will moisten and pick up some of the first color even though the first color was dry before the second color was printed over it.

Beautiful and unusual color effects can be obtained by printing designs on colored papers or other receptive materials and surfaces. The printing colors should be tempera or poster colors of good opacity if rich contrasts are desired. Unusual effects are possible when two printing processes are used to print one design. For example, the flat areas of the design might be printed by the potato printing process, and the linear parts of the design printed by the mobile-printing process. A variation of the mobile-printing process is the "slurred mobile-print." The inked printing surface of the pipe cleaner is placed on the printing paper to make a clean impression and during contact with the paper is moved, usually with a light touch, in the direction or directions desired, and as far as desired, to give a "slurred" effect where it has brushed across the paper.

The unique flexibility of mobile-printing is best identified in the variation we call "flexi-form mobile printing." "Flexi-form" printing is possible because the pipe cleaner wire has a certain amount of "spring" in it as well as the ability to hold the shape in which it is bent. The design formed in the wire can be varied from print to print by exerting a slight contracting or expanding pressure on the "handles" so that the wire gives within the limit of its "spring." This quality can be used to vary somewhat the

printing surface shape from print to print, or it can be used to produce a "slurred" effect in each print. If greater variation is wanted from print to print in the wire's printing surface shape it can be had by bending the wire beyond the limit of its "spring." In this case the wire again would have to be bent back to its original shape if it were wanted later. Interesting effects can be obtained by allowing the printing ink to dry in the pipe cleaner and then pressing it against wet paper to make a print. Printing wet color onto wet paper also produces attractive prints.

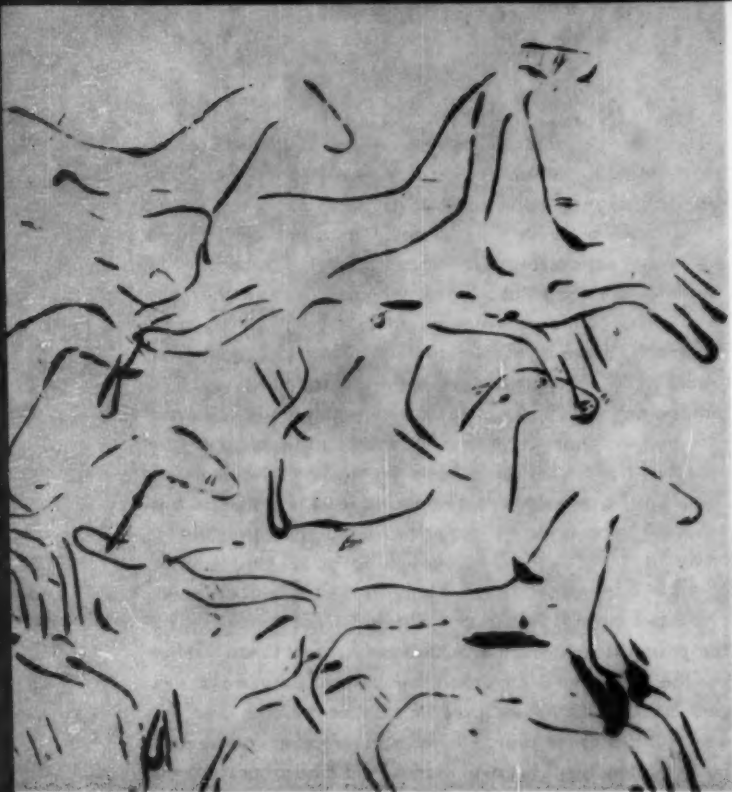
One variation on mobile-printing places it somewhat in the "frozen-form" category of conventional printing processes. As the design is being formed, short and very narrow V shapes are bent into the wire at strategic points and pushed into the flat surface of a paraffin or plastic clay block to hold the wire against the block. If the paraffin is too firm, a nail or pointed wooden end of a brush will make a starting hole so the wire's V shapes can be pushed in. The wire does not need to lie perfectly snug against the block because the pressure of the block as it is pressed down against the printing paper will cause all parts of the wire to touch the paper and print. In this variation, if curved printing plates are desired for printing designs on a cylindrical box, warm paraffin blocks can be pressed against the cylindrical surface and under steady, slow pressure will gradually assume the curved shape of the box. However, the block should not extend more than about $\frac{1}{4}$ of the way around the curved box's circumference, or during printing, the printed impression made on the box will be slurred. After the paraffin block is curved to the desired shape, the

pipe cleaner design can be fastened into the inside surface of the paraffin block by the method previously described. Plastic clay may be substituted for paraffin.

If dipping the printing plate in a color reservoir does not work satisfactorily for some students, color can be applied directly with a brush. Making, designing, and printing a cylindrical printing roller is one of the more fascinating forms of mobile-printing. The pipe cleaners are attached to a thin cardboard tube such as holds a roll of transparent wax paper or other household rolls of paper. Long tubes can be cut with a fine toothed saw to about four and one-half inches or more in length, a convenient size for using two or three pipe cleaners to form a design on one tube. A tube is strong enough to hold its shape satisfactorily, and yet is flexible enough to bend when a pipe cleaner needs to be formed snugly to the cylindrical shape. The tubes are not waterproof, but this is not a handicap if the design is going to be printed only a few times. Tubes can be somewhat waterproofed in several easy ways. A coat of wax crayon or paraffin can be rubbed over the outer surface of the tube. Better waterproofing can be had by wrapping two layers of transparent wax paper around the tube and tucking the surplus ends of wax paper into each end of the tube. The wax paper also helps to strengthen the tube. The free outer wax paper edge running the length of the tube can be sealed with a strip of cellophane tape. The pipe cleaner that will form the design to be printed is shaped and attached to the tube by punching nail holes in the tube at strategic points. A nail about one-eighth of an inch in diameter and two and one-half inches long is good.

Below, left, this version of mobile-printing shows an example of printing on a curved surface. The paraffin block was shaped to the curve of the cylinder before attaching the pipe-cleaner design. The color does not adhere to the paraffin. The design at the right is being printed with a paraffin roller inked with mixture of liquid tempera color and detergent.





The authors used bare stovepipe wire in this experiment.

Pipe-cleaner V shapes are inserted in the nail holes and clinched on the inside of the cardboard cylinder with the fingers to make a firm joint. The pipe-cleaner design must also protect the cardboard cylinder from touching the ink in much the same manner roller bearings protect an auto axle from coming in direct contact with its wheel. So even an impromptu pipe-cleaner design should be planned to balance across the long surface of the cylinder as well as around the circumference. An example of a poor structural design would be a pipe cleaner wrapped around the center circumference of the tube. It would tip easily to either side and pick up ink directly on the roller. Another poor structural design would be one that had a straight length of pipe cleaner attached parallel to the roller's axis. All the roller's area except a small amount adjoining this straight length of pipe cleaner would come in direct contact with the ink and smudge the picked-up ink onto the printing paper.

Since the cylinder will be revolved during printing by the first finger of each hand turning it, about three-fourths of an inch margin on both outer edges should be left free of pipe-cleaner design so the fingers will not get in the ink as they roll the tube over ink and paper. The completed roller design is inked by rolling it back and forth on the ink slab until the pipe-cleaner design is well covered with ink. Any rigid, smooth surface such as a cookie tin makes a good ink slab. To make a print the roller is placed on the printing paper and rather slowly rolled once in one direction over the printing paper to transfer the design to

the printing paper. The pipe cleaners absorb enough ink to print a number of designs before re-inking is necessary. Some detergent should be mixed with the ink so it will spread evenly on the cookie tin, wax paper, or whatever material is suggested for use as an ink slab in the several variations of mobile-printing.

In another variation, a cylindrical printing roller is made by warming paraffin in a cylindrical tin can until the paraffin melts and forms to the tin can's shape. A length of dowseling is pushed through the paraffin while it is still warm in the can to form handles similar to those on a rolling pin. This completes the roller. When it is cool and removed from the can, the handle that does not project should be pushed on through. The paraffin shape can be removed easily from the can if the can is dipped in hot water just long enough to loosen it from the can. Or a can opener will remove the bottom of the can so the paraffin shape can be pushed out. Paraffin is flammable and the can containing it should be heated in another larger pan of water, never directly over an open flame. The pipe-cleaner designs can be fastened into the paraffin roller in the way previously described. To make a print, roll the roller with the pipe-cleaner design fixed in place over the printing ink, and then roll it on the printing paper.

Plastic clay can be substituted for paraffin, and without the use of heat, to make a printing roller. The plastic clay is built and shaped around the wooden dowel and then rolled lightly on a smooth surface covered with wax paper to further shape it into a satisfactory cylinder. The pipe cleaners are fastened into the plastic clay in the same manner as for the paraffin roller shapes. However, the V shapes made in the pipe cleaner to be pushed into the plastic clay roller should be somewhat longer than for the paraffin. If the room temperature is high the plastic clay may be too soft to use efficiently.

If this form of relief printing is used for multicolor printing, the printing plates will have to be placed in "register" just as in other forms of multicolor printing. Almost any surface, rough or smooth, to which the printing ink will adhere makes a good surface on which to print.

Other paints including oil paints and casein paints make excellent printing inks for older students to use. Some surfaces that resist water colors make good printing surfaces if some soap or detergent or starch is mixed with the water colors to make them adhere. Embossed prints can be made if flour or starch is mixed with the colors. Many kinds of wire can be substituted for pipe cleaners. Some kinds of wire that will not work with water-based paints work well with oil paints. Experimenting with the technical and creative possibilities of mobile-printing will open up an intriguing field for artistic expression, and bring new vision of what printing can be. And students of all ages enjoy it.

Gladys Stilwell is an artist and "idea woman" according to her husband, Wilber Stilwell, who heads the art department at the University of South Dakota. Future rights reserved.

Constant experimentation and search for new ways to approach print making in the schools have given us a rich variety of processes to draw upon. Here are a few of the many approaches that are possible.

Edith Brockway

THE ENDLESS WAYS OF MAKING PRINTS



Above (1), a brayer is used to ink a carved linoleum block.



Interesting effects can be achieved by rolling the brayer over organic forms, above (2), or over stencil shapes as shown below (3). This can be repeated as often as desired.

ALL PHOTOGRAPHS BY AUTHOR



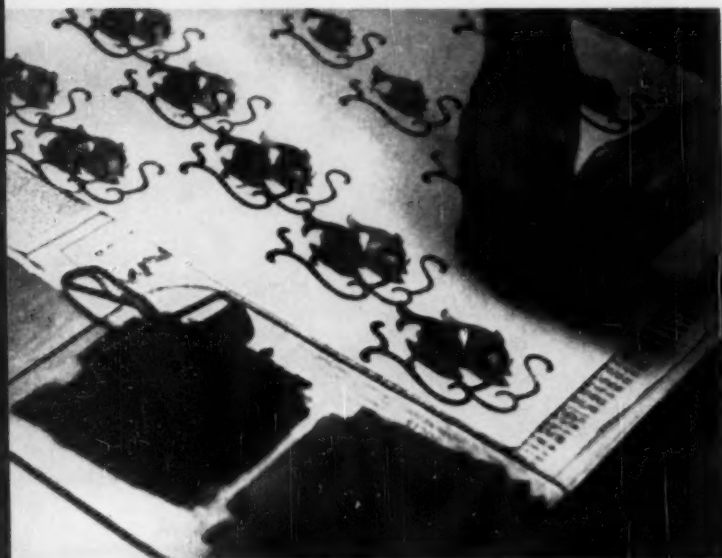
Looking for a different approach for print making? Perhaps some of these ideas will stimulate your creativity into untried approaches to the age-old art of making colorful and fascinating impressions on paper. Carved blocks of wood and linoleum, etched and scratched metals, oil paint and water on glass, silk screens, lithograph crayon on stone, a string in paint, an inked green leaf or palm of the hand, all these and many other combinations contribute to elementary and advanced print making. As long as there are those who love to work with art mediums, who try new techniques with everyday materials, there will be a never ending procession of the reproductions of art forms.

Using the Brayer in Print Making—(1) One of the more common uses of the brayer in print making is to roll printer's ink across the face of a carved surface. Knives, chisels and linoleum tools are used to cut the lines in wood, plaster and linoleum. More than one color can be used, one over the other, on paper, cardboard or textiles to achieve different effects. Negative or positive prints can be determined by the manner in which the block is carved.

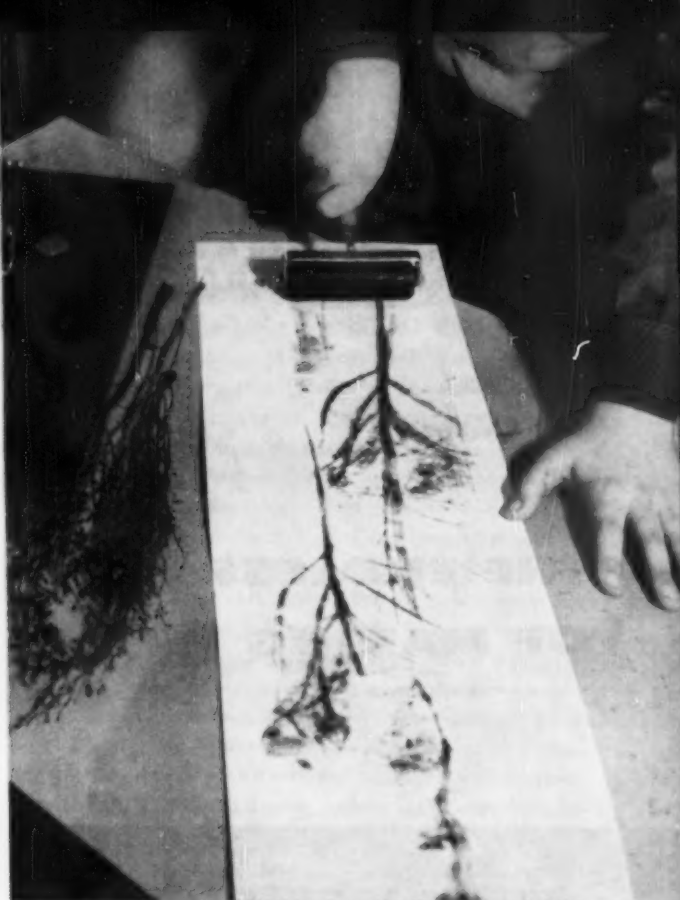
(2) Here a brayer is used to roll printer's ink over a green grape vine, before and after its surface has been inked. This gives a veined impression on the paper which can be repeated or added to with other motifs.

(3) After a sheet of paper has already been impressed with a combination of water-color paints and glycerin, and dried, it is decorated with solid shapes with the use of a stencil. Printer's ink is rolled over the stencil with a brayer, leaving the shape on the print as many times as the artist feels necessary, to complete the over-all design as at left.

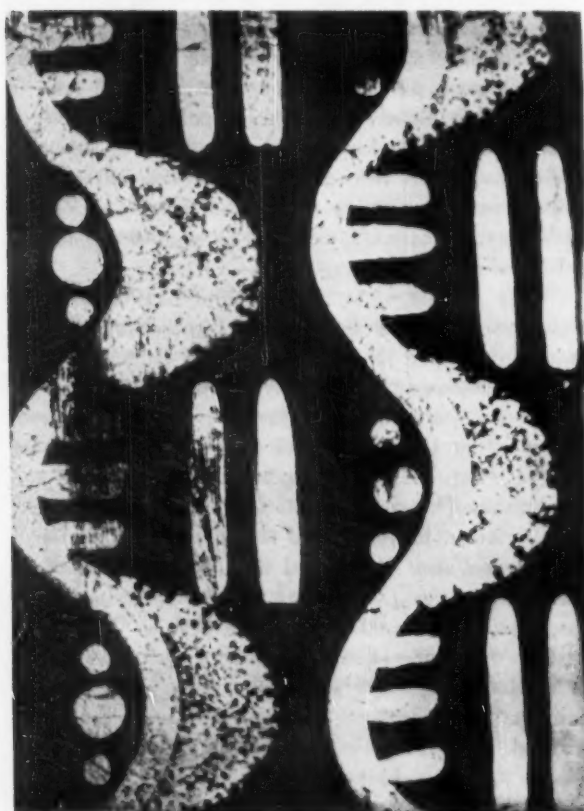
(4) Two colors are being imposed upon the other in this print. A linoleum block was used for making the fish design, rolled with printer's ink with a brayer and the design repeated over and over to make a pattern.



Above (4), more than one color can be used when desired.



The textural material under the paper shows here, above (5).



Left (6), paper was crumpled to give a textural effect.

(5) Spiny backed weeds, dried leaves, textured materials, and paper make interesting backgrounds for making prints. Here the brayer is rolled in printer's ink, the paper is placed on top of the weed, and then rolled with a firm hand. Combinations of textures can be developed in one print using different materials.

(6) Here a design is blocked onto a paper which has been covered with melted wax and crumpled to give textural effects.

(7) Several block print designs go together here to make a pattern for a larger piece. This can be combined on textured paper, muslin, organdy or other hard surfaced material.

(8) In this abstract pattern, string, a brayer, and stencils have been used to give this interesting effect with printing ink. Color and design have been rolled on the other and repeated, combining impression and expression.

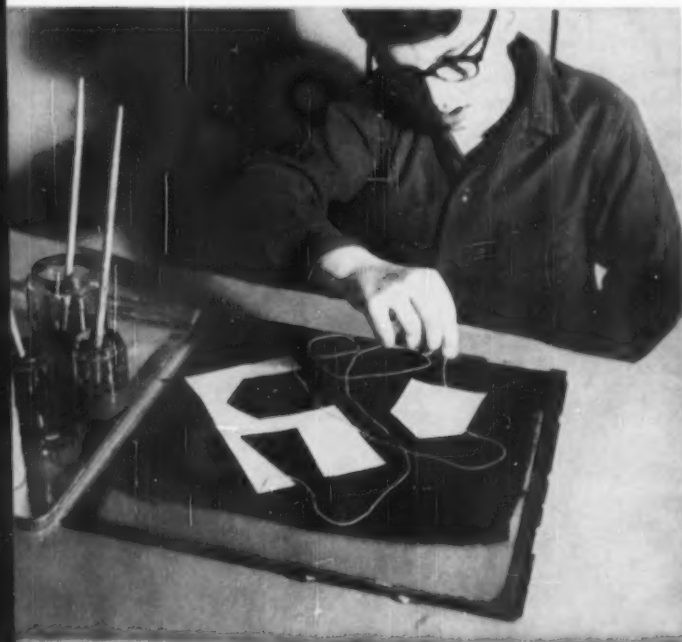
Making Prints from Flat Surfaces—(9) A square of glass or sheet of aluminum is the basis for a wide variety of print making possibilities. As illustrated, the glass can be covered with tempera paint, then overlaid with paper shapes, string, netting, leaves or flowers. On this is pressed absorbent paper and a picture is transferred from glass to paper.



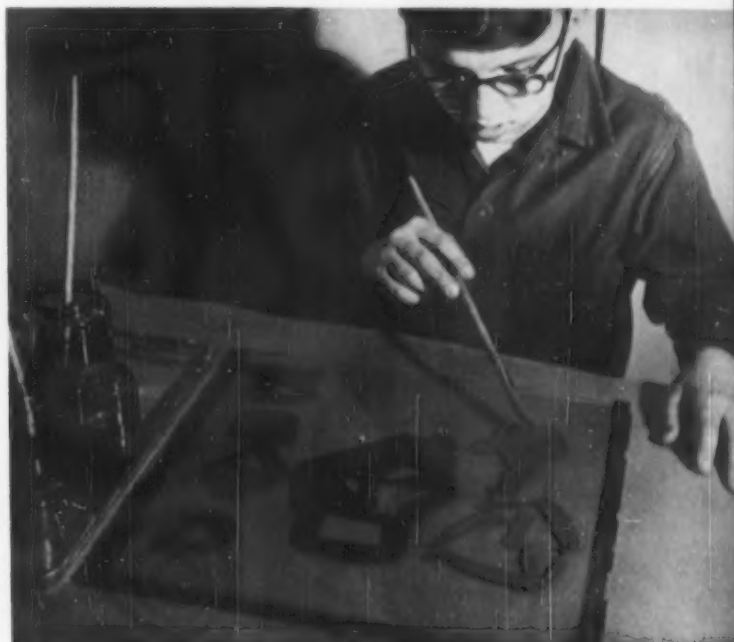
Above (7), several different black prints are combined.



Above (8), string, stencils and other materials used here.



Above, two versions of printing from a flat surface can be seen. Left (9), shows design materials being placed on an inked surface. Direct painting method is shown, right (10).



(10) Here the tempera paint is laid directly on the glass in a design. Variations include a mixture of water color and glycerin, enamel paint with liquid starch, vaseline.

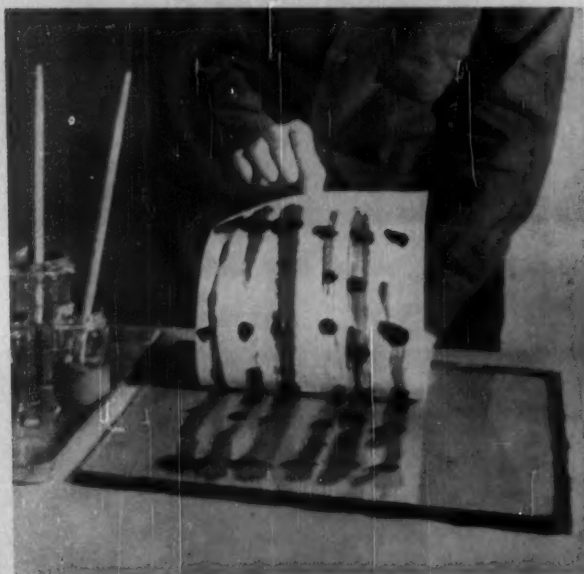
and powdered tempera. The paper is smoothed over and captures these combinations.

(11) As the paper is pulled from the glass the thrill of print making is felt, for the end results are always a surprise, often frustrating, but stimulating.

Imprints with Materials—(12) Boxes, bits of machinery, sponges, spools, cabbages, potatoes, string, textured fabrics and papers, are tools for print making. Here the definite pattern of a cabbage cut in two can be repeated over and over and used with other forms in designs.

(13) Potatoes can be cut into a definite shape with a flat surface. This shape can be inked with more than one color and repeated and overlaid, making designed prints.

Each print is filled with unexpected surprises, below (11).



Nearly any material can be used for printing, below (12).



Above (13), potato printing is an old favorite of children.

(14) The end of a small carton, the edge of a box—when painted and pressed against paper—make design. String, rope or yarn glued to an oatmeal carton can be rolled through paint or ink for repeated or single impressions.

Edith Brockway, writer and photographer, writes frequently on art education; articles appear often in *School Arts*.

Below (14), rope glued to an oatmeal carton is used here.



Young learners seldom have an opportunity to work with one art medium or process for a long period of time. Here is what one group of sixth graders accomplished by pursuing screen printing in depth.

Roy R. Wilson, Jr.

From designs on covers for the PTA yearbook in September to skirts and shirts printed in May we reached the end of the school year, but still screen printing projects continued throughout the summer: (1) a group of girls needed posters to advertise a pet show in the city park; (2) a boy wanted new bedroom curtains and so did one of the girls; (3) another girl printed a second skirt; (4) one girl planned an original shirt for Father's Day; (5) one boy wanted enough material to make matching skirt and shirt for his parents; (6) and late in the summer one girl printed a yard of material to set aside for an apron in her seventh grade sewing class. Screen printing is practical for elementary children. This description of our sixth grade's activities in this area may give you the extra "push" to try it with your own children.



Teacher and student are wearing shirts screened in class.

Screen printing in the sixth grade

We started our first screen printing activity by constructing wooden frames for the screens. Four pieces of wood (in this case), each nine inches by one and one-half inches by three-fourths inch, were nailed together for each screen. Organdy was stretched across each completed frame and stapled along each side. The children cut out interesting designs from white butcher paper as stencils for printing. Powdered tempera mixed with water was used for printing on paper. We added a few soapflakes and a drop or so of glycerin to the paint. A consistency similar to coffee cream was most successful in printing. (The added glycerin helped to keep the screen from clogging.) The stencil was placed on a piece of colored construction paper, and the screen was then placed on top. The children spooned paint into the screen and used a small piece of masonite as a squeegee to put the paint across the screen. This produced

the initial print and adhered the stencil to the screen for subsequent printings. These prints later served as covers for programs used by the PTA, a local music club, and later the school's Christmas assembly.

Just before Christmas we purchased bleached flour sacks (five for one dollar), enough to allow each child an opportu-

Right, sixth graders did the high quality work shown here.





Above, children building and preparing their own screens.



After carefully spooning the paint into the screen, above, pull the squeegee evenly and firmly across screen, below.



nity to print one towel as a gift. We needed a textile paint so that the towels could be laundered. For this we secured a commercial water-soluble textile paint. This is a paint for fabrics but one that permits the hands, tools, and screen to be cleaned with water. Once again we cut designs from butcher paper. Our procedure remained the same as with the paper printing with this exception: we stapled the towel securely to a fiber board, four feet by eight feet, which covered a work table. Although our earlier experiences varied in their successes, every child was successful this time. When I suggested printing a yard of material as an additional gift, all expressed interest. Children brought material suitable for luncheon cloths, such as Indianhead. The finished, printed cloths were used in many ways. Parents told of making place mats, aprons, and the mother of one student sparked his day when on their sofa she set out several pillows covered with his material.

Late in the winter we used regular textile paint, made permanent screens, and printed enough material for a garment, shirts for the boys and skirts for the girls. The children gave considerable time to planning their designs, experimenting at home and at school. Because we were going to make permanent screens, the final design for each child had then to be traced onto a double-layered material called nu-film. By setting the design under the nu-film it showed through easily for tracing. The design was traced with a twenty-five cent stencil knife, manipulating it with little or no pressure. After tracing, the top layer of nu-film within the design, was removed, exposing the backing paper.

The organdy for each frame was cut larger than the frame, thus providing an edge to pull for tightening. For the best printing results the organdy screen had to be tightly stretched over the frame. We wet the organdy and stapled it securely to each frame, beginning at the center of one side and working out to the ends. The organdy was pulled tight and stapled to the opposite side in the same manner and the remaining two sides were similarly stapled. Before each stapling the organdy was pulled taut to prevent any slack. When the wet organdy dried we put the nu-film design on the screen in the following manner: (1) Nu-film set down with backing paper touching table surface. (2) Screen placed on top of nu-film design. (3) Nu-film adhering liquid used by applying rapidly to screen with a cloth to small areas at a time. Each area wiped immediately with dry cloth. (4) Screen turned over and backing paper removed (stencil knife used as needed to release backing paper).

A thin mixture of wood glue and water was applied with the fingers to all the organdy not covered by the nu-film. This helped tighten the screen *as a tight screen is essential for a successful print*. The screen needed "blocking out" in order to assure no paint leaking through the organdy in the area surrounding the nu-film design. A common procedure is to cover this area with clear lacquer. We found it quicker to use wide masking tape. The tape also made the frame edges look neater. The various fabrics had been

washed and pressed before the printing. The fabric was stapled securely to a fiber board placed on a work table. We used a regular window washing squeegee this time. We printed in the same manner as our Christmas project. After the material dried for one day it was sent home. To set the paint permanently in the cloth, either of the following steps was suggested: (1) Press reverse side of cloth with a *very hot* iron. (2) Hang material in direct sunlight for one full day. In either case the material should not be washed for at least two weeks after the printing.

While mothers, aunts, and friends were busy sewing, our sixth grade did its final project. Each child printed sheets of stationery and envelopes to be wrapped in a commercial plastic wrap and given as Mother's Day gifts. We used a commercial silk screen ink especially intended for paper printing. On the last Friday of the school year our room held a pot luck supper for the parents. Special feature: the children wore, for the first time, their screen printed clothes. Even the teacher wore his, a design chosen by class vote. We made quite an impression on each other!

In the next paragraph is a list of materials you will need to carry on screen printing projects. But first, the items most necessary are: a desire to learn through trying something new (this is for the teacher); a willingness to try again (this is for you, teacher, also); plenty of thought by each child in creating designs, this should remain a creative experience, not a how-to-do-it activity. My group of sixth graders became "silk" screen conscious. They stopped teachers in the hall to examine their commercially

printed clothes; the children recognized clothes of their own that had been commercially silk screened; and when we had a visitation day at the junior high school, several children pointed out that the cover of the program had been silk screened. Surely a lasting interest and appreciation have developed in this group of children. I hope you will try screen printing with your children.

Materials for printing Powdered tempera, soap-flakes, one or two drops of glycerin. Tongue depressors for scooping paint. Four pieces of wood nine inches by one and a half inches by three-fourths inch make a good beginner's frame. Organdy to cover frames. Masonite pieces about four inches by three inches for squeegees (should be rounded on one edge with sandpaper). Butcher paper for stencils. Masking tape. Construction or poster paper. Optional: commercial silk screen ink in various colors. In addition, for printing on fabric—commercial water-soluble textile paint. (Though we used regular textile paint for one project it is not necessary, and it is much more difficult to clean up afterwards). Nu-film and adhering liquid (again, this would not be necessary unless you desire permanent screens). Stencil knives and wood glue, if you use nu-film. A real rubber squeegee is optional, but very nice to have where budgets will allow.

Roy R. Wilson, Jr. is assistant professor at the Central Washington College of Education, Ellensburg, Washington. He is currently on an educational leave of absence from his position as sixth grade teacher at the campus school.

These sixth graders, discussing new books in the library, are wearing clothes made of material screened in the classroom.



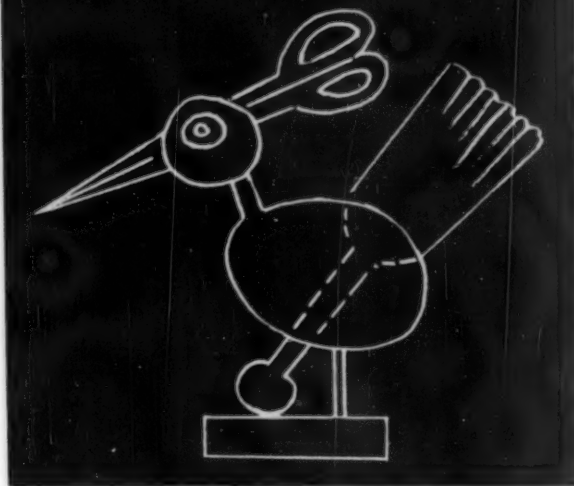
The merging of the fine and useful can result in qualitative and creative statements. Our Canadian humorist aims his wit at a common situation which reflects a complete misunderstanding of this idea.

HOW TO BE CREATIVE YET PRACTICAL

Cadwell O'Gimlet is a manual training teacher, but he often calls in at the art room to look around. As his eyes roam from paintings to mobiles, puppets to murals, he invariably gets that look on his face. I hate Cadwell, because he knows, and I know that he comes not to praise, but to blame. He invariably makes me feel unnecessary and insignificant.

Only yesterday he paid one of his typical visits. "Well, well," he starts patronizingly, "how are all the little artists today?" "I see you have brought some samples," I am forced to say—as if I could ignore them. "Oh, sure. Just something new I dreamed up for the kids to make," he continues offhandedly. "What is it?" I am maneuvered to inquire, secretly beginning to feel awed. "Just a little old combination whisk-and-scissors-holder," he declares. "It looks rather like a bird," I hesitate. "Sure it looks like one. See how the scissors make the beak and the whisk forms the tail. Pretty cute, eh?" he chortles. I hang my head.

"And, boy, look at this new creation," he gloats. "It's a prehistoric monster," I say unintelligently. "Maybe it's that to you artists," he replies. "But it's really a combination tie-rack-and-pipe-holder. Really new creation." "What happened to the project that looks like a pump, but is actually a table lamp?" I ask. "Oh, we gave up that old thing after I designed the plywood woodpecker with the



Design A, above, shows a combination scissors-holder-and-whisk-rack which could also be used as a door-knocker if modified. Design B, below, is a combination pipe-rack-and-tie-holder. This could be converted to a handy door-prop.

hole in its head that really knocks on the door. What a dandy door-knocker-and-flower-pot-holder," he boasts.

"And what about that model alligator that cracks nuts?" I ask. "Hey, you're forgetting that the little old alligator is also a potato-peeler-and-carrot-scraper," he brags. "And the duck-billed platypus . . . ?" "You mean my sock-holder-and-needle-case," he beams. "And the finned-tail marlin . . . ?" "That's my lid-lifter-and-sardine-holder," he sings. "And the web-footed wambat . . . ?" "My foot-scraper-and-egg-beater," he cries.

Now he's jumping with enthusiasm. "But look at my latest creation," he yells. "My masterpiece!" "Why it's a ship's wheel!" I gasp. "Look closer," he chants "and you find a combination hygrometer-chronometer-humidifier-compass-and-footwarmer. Boy, oh boy, when will you art guys ever learn to be really creative and practical?" Cadwell makes me mad. But you have to admit it; he is terribly creative and practical.

C. D. Gaitskell is director of art, Province of Ontario, Toronto, Canada. He was recently elected INSEA president.

C. D. Gaitskell



SKETCHES BY AUTHOR

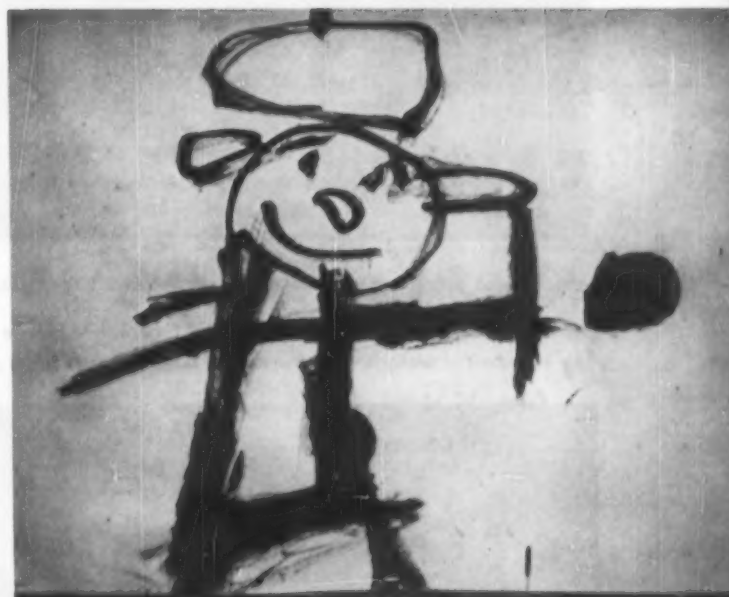
Observe a group of children sketching each other and you will hear exclamations of amazement when they see themselves from different views, many for the first time. We normally see ourselves full-face; but others see us moving about, happy or sad, slumping in our seats, dancing gaily, or falling to the gym floor tired and breathing heavily. Children notice these things about each other. Given the opportunity to draw or paint people, they often show great insight. Many, however, feel that they don't know what they look like when asked to draw themselves! We have a mirror in our art room. It is always on the wall; one child used it "just to check" the color of his eyes. Another was so engrossed in his painting that he wiped the paint end of his



WHEN CHILDREN SKETCH THEMSELVES

brush on his face and wanted to "take a look at what's so funny" when those around him chuckled. One boy made faces at the mirror to "set the mood" for his self-portrait.

Given no specific person to paint other than someone doing "something I like," a child will show you how easily he can portray a variety of feelings or actions. For the one who says "I can't" there is the "get into the position yourself" answer that immediately gets him into the mood. Sometimes he might ask another child to pose for him so he can see exactly what is happening—and there is always the mirror where he can study himself in action. Since many children paint themselves full face as they *know* themselves, seeing the sketches of others, as well as drawing on their own, helps them to see and understand the structure of the face and the body in general. Individual studies should be followed up, especially with the older children, by observing and sketching groups in action. One excellent way of doing this is to



A girl jumping rope, top; a boy about to hit a baseball, center; and a seven-year-old girl flying a new kite, left. Each is a personal statement by a child about his world.



Pearl Greenberg

Through the ages artists have turned to the human figure as a source of inspiration and knowledge. Children of all ages can come to know themselves better through sensitive study of the human form.



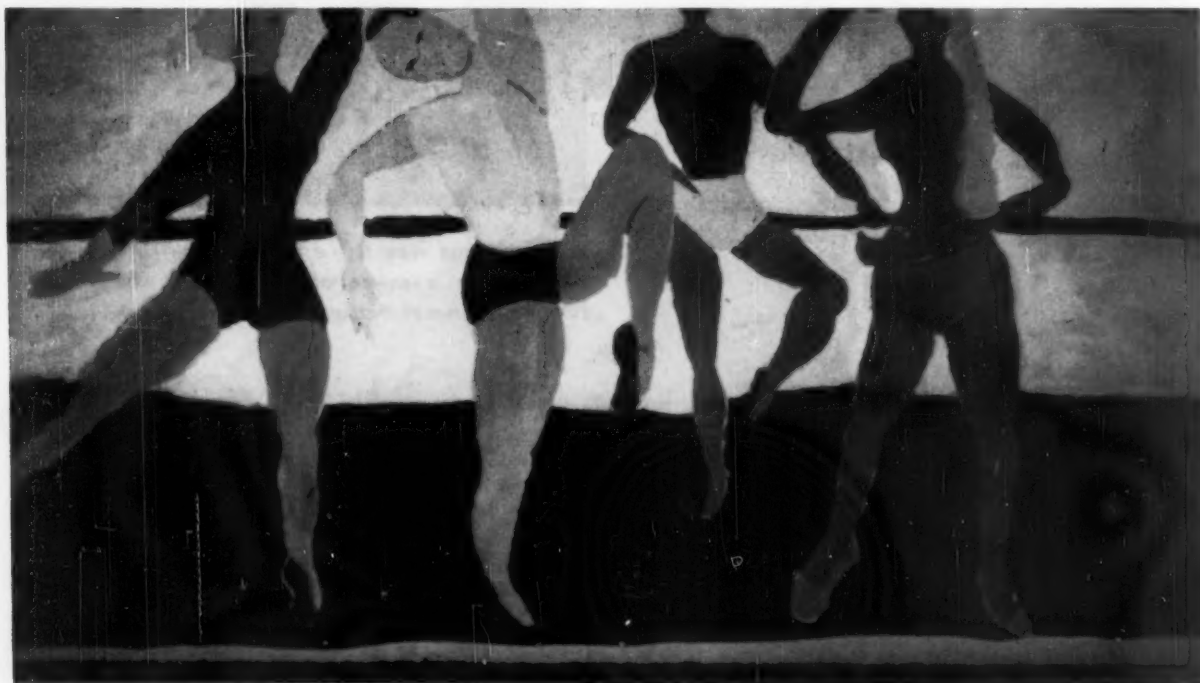
Above, this fresh and direct expression shows a thirteen-year-old's concept of herself and her best beau walking arm-in-arm. The idea is communicated clearly and simply.

visit classrooms where two or three can sketch or paint without disturbing the young children as they continue to work. Another time they can observe these same children on the playground where they are extremely active.

Seventh- and eighth-graders studied each other during ballet class; from this they developed charcoal sketches of the dancers as well as some of the observers. A large mural resulted from this experience, showing a group of dancers in typical poses, and it was presented to the dancing teacher as a surprise. These same children painted themselves in interesting situations. One thirteen-year-old showed herself and her beau walking arm-in-arm. Others depicted themselves in the role of adults and doing some of the surprising things we adults do, as viewed in the eyes of thirteen-year-olds. Occasionally I pose for the children; this points up how different I look to each one, and it is easy to follow this with others taking turns posing. Our aim which everyone in the group is aware of, is not for a photographic likeness, but to observe the combination of lines, forms, textures, that help to make us look the way we do!

Pearl Greenberg is art specialist and assistant director of the Downtown Community School, New York. Her ideas have appeared previously in *School Arts*. Her current article shows that children of all ages can find fresh inspiration for artistic action through observation of the human form. The illustrations show how our concepts of "self" change.

Below, a group of eighth graders worked together to create and develop this mural depicting dancers in the ballet class. The economical pictorial construction of simple shapes gives added esthetic impact to the movement of the young dancers.





PHOTO, DIVISION OF VISUAL EDUCATION, SCHOOL DISTRICT OF PHILADELPHIA

Above, a library display of handcrafts at Abraham Lincoln High School in Philadelphia is readily available to students.

PROSPECTING FOR INSPIRATION IN THE LIBRARY

Jane F. Hindman

If a Geiger counter were employed by an artist while searching for aid in nurturing and enriching the creative spark it would all but jump from the hands of the prospector as it approached the library. Here is stored the wealth; the treasure. Yet to some it is a field unexplored. The vast amount of material that has been gathered together and made available to all remains yet to be discovered by many. In a library one would expect to find books, magazines, and pictures, but the modern library goes beyond that. It is equipped with colored slides, projectors and television sets. Large libraries are adding rare books on microfilm.

It is a common fact that we do not often take full advantage of the many rich resources which are at our immediate disposal. The author invites us to use the resources which the library offers artists.

When the art student searches for material, he comes to realize that he cannot confine his interest to the reproduction of art alone. His horizon must ever broaden. As the artist exercises his imagination and curiosity in many fields, he develops a solid background for his work. There is no better place for the young artist to discover his heritage than the library.

Down through the ages, mankind has left a record of his times in art. Of each era a few outstanding pieces survive. Prehistoric man, in his paintings unearthed on walls of caves, has presented scholars with valuable clues in judging

the intelligence of the men of the ice age, their mode of life, skills, and religious beliefs. Libraries gather together large collections of masterpieces in books and reproductions. Having studied the masters, a pupil may become preoccupied with the techniques and materials they used. A book on different methods may lead a pupil to experiment. The book entitled *Byzantine Painting*, reproduces some magnificent mosaics. Inspired by this book, several students at the Abraham Lincoln High School in Philadelphia, attempted mosaics of their own, and a whole new learning process was opened to them. They mixed their glazes, cut their pieces and assembled them. There was much trial and error before the project was completed, but a great deal was learned including a firm respect for the patience and skills of the old masters who produced so many intricate mosaics.

The alert student learns to make use of books on different subjects. He must be taught to see, recognize and understand what he sees. It cannot be stressed too often that all types of information are of value to the artist. He must make use of materials in all fields. Among the several collections of colored slides, that of the Museum of Modern Art is well known. Opaque projectors and moving picture cameras are of great help in enriching art classes. Some

This painting grew from a student's interest in a story.



A lithograph and stone on display in Pedagogical Library.

libraries provide facilities for sketching in the library where the artist may have direct access to his reference materials. Ideally, library equipment would include easels and drawing boards.

But sometimes the student must give his imagination free play. His fancy is easily stimulated by a story borrowed from the library. It may be as delicate as Wilde's *Happy Prince*, who stood on a tall column high above the heads of the crowd. "He was gilded all over with thin leaves of fine gold," is the beginning of an accurate word picture of the statue, complete even to the sword hilt which was jeweled with an enormous ruby. Or, the stories may be as lusty as the *Tall Tales of America*, by Walter Blair, who pictures Windwagon Smith, a sailor turned prospector. Details are described minutely even to the shading of the sailor's skin, for "he was ocean brown, so was a little more on the mahogany side than prairie brown."

The more skillfully the story teller draws his word picture, the more vivid will be the impression on the artist. The librarian through her association with books may well be in a position to advise the art teacher as to those which have the most colorful descriptions. The happy union of the word and the line, the book and the artist is profitable to both. If it were not for the illustrations, numerous fine books would remain unread. Libraries are more than grateful to the artist for his illustrations, his posters advertising books, and for the warmth and cheerfulness contributed to the library room by pictures and murals. There are so many points at which the lines of the artist and the librarian touch that they prove to be members of the same family. When the Geiger counter clicks merrily as the artist approaches the library, he should know that he is merely coming home.

Jane F. Hindman, librarian, Abraham Lincoln High School, Philadelphia, sees the library as a friend of the artist.

Artists of all ages enjoy the direct and sensuous experience of making woodcuts. This article offers ideas which can open up new possibilities for art growth and development for learners at all levels.

Octavia Waldo

A pair of hands—young or old. A block of wood—preferably a soft wood like pine. A mallet. A set of carving tools. And a willingness to see what will happen, what could possibly happen from a carved line, a gouge, a groove, a rugged surface, a natural grain. A woodcut is what you make it. It can follow the contours of a planned drawing. It can be bold or delicate. It can be linear. It can involve

paint, reduced with linseed oil to a consistency of heavy cream, can be used instead of printing ink. Carefully place a piece of absorbent paper on top of the inked woodcut. Over this rub vigorously and consistently with the bowl of a spoon. Be sure to rub the corners and the sides. Starting from one corner slowly peel the paper from the block, and allow the print to dry. Try printing on a variety of surfaces: on newspaper, rice paper, wallpaper, textured wrapping papers, colored papers and cloth.

A multicolored print may be achieved by using a number of blocks—each with a different carved image, each with a different colored ink, but all the same size and all adding up to one picture. Each block is superimposed and printed upon the first print. Wait for one color to dry thoroughly before printing a second color upon it. For young and old, boys and girls, little hands and big—this graphic art medium can be creatively satisfying and lots of fun!

Octavia Waldo teaches at the Walden School, New York City. She studied in Italy under a Fulbright grant. Readers will remember her article on Matisse, November issue, 1958.

A block of wood and a pair of hands



Woodcuts are by ninth and tenth graders at Walden School.

modeled forms of light and dark and subtle tones of grey. The more you carve, the greater will be the light areas on your woodcut. The less you carve, the greater will be the dark areas.

Each carving tool leaves its own mark. Experiment with many tools, from the finest blade to the widest. Direct the carving strokes **away** from the body. Use long strokes and short ones, some close together, some far apart. See how many textures you can invent. Try interlocking strokes; even try carving across the grain. Once the block of wood is carved it is ready for printing. With a brayer, roll upon the woodcut an even coat of oil base printing ink. Oil



PHOTOGRAPHS BY A. E. WALDO



Cheese wax carvings

Delleen Metzger

One medium that really exposes the inner workings of the child is carving. Carving to most people is a project for older students; however, the very young are elated when given something they can carve with success. Cheese wax

meets the demand for a carving medium for all age groups. A three-year-old with a block of cheese wax (four inches by four inches) was observed sitting at a small table, all alone, with an expression of pure joy on her face as she dug out small hunks of wax. She was having fun. Was what she was doing of any true value? She was learning two techniques: how to use the wax and how to manipulate the tool. She was also developing the small muscles of the hands and arms and aiding her coordination. And she was quietly creating.

Whole classes from the first grade up have used the semi-soft wax with wonderful results. It can be used as a short project or over a long period of time, much as clay is used. The children have it at their disposal at all times. The complexity of the end results will depend upon the maturity and age of the group with which you are working. Most children are familiar with clay and the building-up method of creating; now they are presented with a new problem—carving away in order to create.

Try to keep the wax off the floors; however, if it does get on the floor, it may easily be scraped up with a knife. We used dull paring knives for carving. Sticks, nails, files, and other objects were used as the children worked for different textures and designs. The wax was melted over low heat and poured into wax cartons of various sizes and shapes. For the most part, milk and cottage cheese cartons were used successfully. The price of wax is very low and a welcome relief to most art budgets. This wax may be obtained from any cheese processing plant. Remember the wax scrapes may be melted down and used over and over, so the original cost of the wax is an investment.

Delleen Metzger teaches third grade at Charleston School, Coos Bay, Oregon. Received M.S., University of Oregon.

Above, a sculptured head carved from block of cheese wax. Dull paring knives can be used for carving as shown below.

PHOTOGRAPHS BY ARTHUR STRADLEY



Abstract still life

Carolyn W. Browning

Motivation is the key to a successful art experience for any group of students. How to motivate and stimulate a group in order to produce maximum creativity is often quite a problem. This type of problem may be solved in many ways. **One way** in which a group may be encouraged to work more freely with still life composition will be dealt with here. A still life should be prepared thoughtfully with definite goals in mind. Think of color, variety of shape, and many objects of similar subject. For example, many bottles offer an unlimited variety of shape and color, but at the same time, they are a unit because they all have the same uses. Our specific purpose in using the following method is to produce a more free use of design through an abstract approach. Let us use bottles as an example. Collect many pieces of drapery; small ones are better. They should be many colors; one or two striped ones would be nice for variety. Other ones with elaborate flowers and patterns are not too successful in this type of arrangement. Also, collect many bottles. These should be as varied and colorful as possible. Bottles of many colors; some small, others large; some with labels, some without; some for perfume, some for drugs, some for wine, cologne, spices, and many other types may be used.

Select a table with a surface area of approximately thirty by sixty inches. Place all the pieces of cloth *flat* on the table. Arrange them in good design. Overlap them and bring the edges together in order to produce a good, all-over flat design of squares and rectangles of color. Then place the bottles on the flat surface of colored cloth. Arrange the bottles so that they give an all-over effect also. Do not try to group them together. **We do not want a typically academic still life.** Do not worry about background behind the table at all. It is part of the problem to create a simple flat background, complimentary to the still life composition.

Students should be asked to study the arrangement carefully before painting at all. Then ask them to think in terms of color only and to paint in quickly with water color or thin tempera, the very simple, free shapes and areas of color to represent each bottle and mat. These forms should not follow each shape of each object realistically. The color areas should be placed according to their location in the arrangement, but they should be only free meandering forms. When the entire surface of the paper is covered with color areas, allow it to dry thoroughly.

Study the still life carefully again and with various widths of pens and black India ink, draw in contours of the bottle shapes very freely. Intricate pen drawings of labels on some bottles add interest. Some outlines and textures



PHOTOGRAPH FOR SCHOOL ARTS BY SCHREIBER STUDIO

This abstract still life reflects study and imagination.

may be used also in the areas which represent the draperies and mats. Experiment with applying the ink drawing while the paper is still partially wet, or try drawing with brush and ink. The whole effect is very lively and quite abstract in design. This plan for producing a free, creative still life is only one way that it can be done, but it has proved very successful for me in grades nine through twelve.

Carolyn W. Browning teaches art at Waggener High School, Jefferson County, Kentucky, and lives in Louisville. She has done graduate study at the University of Louisville.

ideas you suggest

Duplicator designing

Dorothy Strobel

Art teachers called upon to produce large numbers of program covers and publicity notices for school activities often overlook the use of a duplicator machine with various textured paper, resulting in what resembles silk screen. Onion skin or different colored tonal papers produce better results than regular duplicating paper. Single line designs to heavily filled-in patterns can be run off.

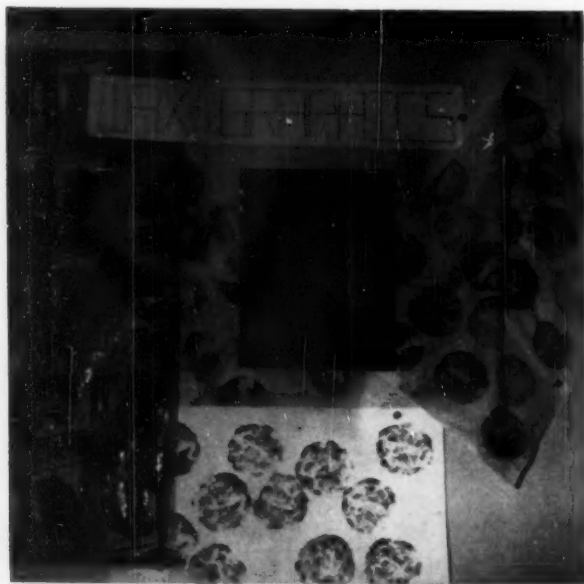
Plan your design and either draw it freehand on the duplicator carbon or on tracing paper and trace it on to the carbon. The tracing method makes it possible to produce as many as you wish as one carbon prints about two hundred covers and an indefinite number of carbons can be made from the tracing paper. Place the carbon on a smooth, soft surface such as a magazine or paper pad and press hard for clearer copy and more reproductions per carbon. By rubbing rough sandpaper or window screen which has been placed under the carbon, you will obtain a background pattern for your design. The design can be run through more than once using a different colored carbon for each color.



Author teaches at William Beye School, Oak Park, Illinois.

Wax graphics plates

Earl Ellman



Even though using the basic materials, printing inks, brayers and carving tools, children can achieve great variety not only in subject matter, but in techniques. Here is a new twist for the variations of graphics that all grade levels will enjoy.

Our classes gathered all our broken crayons and placed them in various sizes of aluminum pans and trays which came from home (most of which held the various TV dinners that are so widely used). Each one offered us the variety of shapes we were looking for. When filled, we melted our crayons to an approximate depth of one-half inch. Once cooled our wax pies were turned upside down and were ready for carving. Each grade level used a different type of tool to incise their design in the wax forms. Any pointed tool from a pencil to a stylus will work, as wax is an easy medium to carve. Ink was then rolled on our wax forms and the print was pulled. For variation of inks we used powdered tempera mixed with instant starch, finger paints for our textile projects and regular textile paints, instead of the regular block printing inks, which can be used very easily.

Earl E. Ellman is art supervisor, Marilyn Heights, Missouri.

Left, wax graphics plates printed the products displayed.

Sponge painting art

Mary Canney

In the spring of the year, when the trees and the flowers start budding, direct painting is a natural medium for children. In our fourth grade we decided to try sponge painting. We discovered how to use two, then even three colors at the same time on a small dampened sponge. The children were delighted as the effect was quite lovely. The classroom teacher was so pleased with the results that she had the children illustrate a unit on China by making a Chinese scroll, using the same technique. The children cut Chinese figures from the sponges and used them over and over in the scroll. No problem with uniform shapes here!

Mary Canney teaches art at Washington School, Hempstead, New York. Sponge painting by Stanley Gryzwacz, grade 4.

A wide variety of different effects can be achieved with colors on a sponge and a little imagination. The unusual design shown at the right was created by a fourth grader.



Sawdustpaste puppets

Rita Walther

After experimenting with different materials we found that an excellent method for making puppets is working with sawdust and wheat-paste mixture. The only necessary materials, brought from home, were: light bulbs, scraps of materials, needle, thread, yarn, etc. The wheat-paste was gradually added to a scrubpail half full of water, until a creamy consistency was reached. The sawdust was then added until the mixture was stiff enough to mold with the fingers. Light bulbs were patted to distribute the mixture evenly over the surface. When the heads were finished and dried they were painted and shellacked.

Rita Walther is art supervisor in Blue Island, Illinois. Her idea can be used in many ways in elementary schools.

Sawdust, wheat-paste, and water were combined to produce the imaginative hand puppets shown at the right. Children find this medium very responsive to their creative ideas.

ideas you suggest



Look out the window

Ruth N. Wild



What kind of a window do you have in your home? Is it tall? Is it wide? Does it have many panes of glass—only one big pane? Does your window open? Can you see through it? What do you see as you look out your window? Do you see something far away? Near? Is it large? Small? Does it move or does it stand still? Are the colors bright or soft? Here is an opportunity for second graders' imaginations to be expressed in large wax crayons. The discussion, before the actual crayon expression, gives impetus to creative thinking and freedom of expression. Set up a table with brushes and pans of thin tempera. Encourage a permissive climate in which the children feel free to move to the table to swish a wash across the sky. This crayon-batik technique has magic and surprise for the young child. The descriptive verbal stories which the second grade "artists" will share, at the conclusion of such an experience, are worth recording for future classroom enjoyment. Booklets of their own stories make fascinating material for the reading table and are popular because they record a meaningful expression.

Ruth Wild teaches elementary art in the public schools of Buffalo, New York, and is well known to our readers. Her ideas create situations which encourage creative action.

Left, this is what one second grader saw out the window.

Making clay prints

Richard C. Gompf



Nonhardening clay prints are a simple graphic process usable from the elementary level up. Roll out plasticine or any of the nonhardening clays to a thickness of at least one-quarter inch; from this slab any shape may be easily cut. Simple tools such as pencils or brush ends with varying points may be used to draw or cut the design into the clay. If mistakes are made, it is easy to refill the line and start over. When using oil and turpentine as paint, the mixture should be slightly thinner than tempera. Apply it to the clay with a brush. Tempera paint, India ink, Dek-al, and textile paint have been used with varying degrees of success. When tempera is used, soap should be added to help it adhere to the clay. For a print, place the paper on top of the clay form and rub lightly with the fingers. If too many prints are not made at one time, the clay will have a chance to reharden and last for many copies. After the desired number of prints is obtained, the oil may be scraped off and the clay is ready for use again.

Richard C. Gompf is art supervisor at the campus school, Wisconsin State Teachers College in Superior, Wisconsin. This process is inexpensive and responsive to young ideas.

Left, this unusual print by ninth grader, Jerry Schall, is one example of effects possible when printing with clay.

This drawing is on transparent plastic wrapping material.

Our slippery pictures

Patricia Zarrella

Were it not for our so-called "New England thrift," this new medium might not have come to light. It began with a roll of Saran Wrap, left over from a former project. After experimenting with paints and ink, a new technique was born and promptly introduced to the class. All the materials necessary are felt pens, stick pens, black and colored inks, panels of mat board or toned paper for backgrounds, and tempera for added color. To begin, tear off a section of Saran Wrap, slightly larger than your background material. Fasten overlap edges in back with clear tape. Creases will remain but these are an asset rather than an imperfection because they inspire the artist to create a picture guided by the various lines and wrinkles. Often pen lines bleed and tempera will adhere in dots and blobs but it makes for an unpredictable and always exciting result.

Author is assistant director, Children's Art Centre, Boston.



Our camp fire banners

Iva Carrico

In 1960 Camp Fire Girls, Inc. was fifty years old. Camp Fire and Blue Bird groups from Incarnation Parish School in Glendale, California, worked on banners to celebrate the occasion. Each group was to finish a banner at one meeting. The girls brought with them two large pieces of cloth and many different scrap materials. Some cut out lettering to make their group name; some constructed the Blue Bird of Camp Fire symbol; others worked together to create the back of the banner. When all the pieces were cut they were placed on the larger cloth while the girls carefully glued the edges only, to the larger surface. One group made flag pole standards. Large ice cream containers were filled with casting plaster and a long roll from a wax paper dispenser in the center held the banner pole. Poles were old mop sticks and such that the girls found at home. The completed banners were displayed at various meetings.



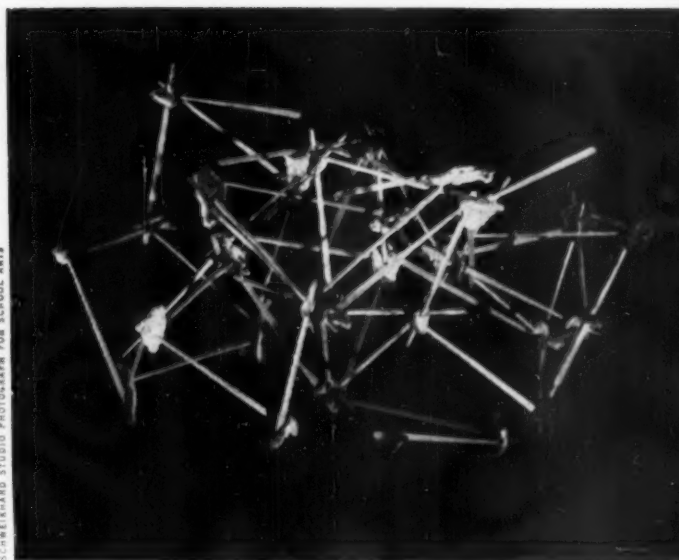
Simple scrap materials were used imaginatively to create this banner. An old mop stick served well as the staff.

Iva Carrico is a housewife, interested in art and Camp Fire Girls. She had an art structure course at Immaculate Heart.

Orange peel adhesive

Sereen U. Kane

Toothpick sculpture is not a new medium, but our method of joining toothpicks may be original. I was sure toothpick sculpture would appeal to our sixth graders, but the glue needed for the sixth grade classes seemed too great an expenditure for our fixed budget. There are materials other than glue which can be used to join toothpicks, but our self-imposed problem was to find a material which cost nothing. The idea emerged when we remembered a design which used the continuous peel of an orange. The peel had dried without molding, had retained its shape, and the color had not faded. Before presenting the idea to a class I tried it at home. Orange peel was cut into small cubes and used to join toothpicks in a three-dimensional structure. The bits of peel dried overnight, making a tight joint. The color of the inner and outer peel was delightful to see. Here was an original solution to our problem. When this experience was presented to a class of sixth graders, the interest of boys and girls alike continued at a high level. The creations included abstract human figures, a horse, a butterfly and

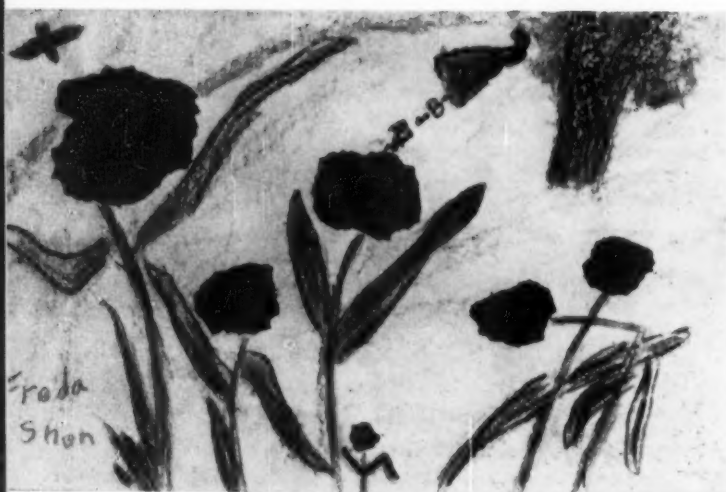


many other design constructions. Some students brought grapefruit peel, which lent a variety of color. Their classroom teacher, too, was delighted with this project.

Author is art director of schools in Brainerd, Minnesota.

Child flower designs

Lenore M. Grubert



Above, these flowers were created by a second grader who included bees because, "Bees are always in flower gardens."

A child in a flowered print dress was used as a starting point to acquaint first and second graders with a feeling for simple design. Since the children had become accustomed to "show and tell" they did not consider it unusual for the art teacher to ask the girl "to show and tell" about her new dress. The child said, "The flowers don't look real!" Another child contributed this consoling remark, "That's all right, but it's pretty." Here the art teacher explained that flowers don't have to look real and there is a difference between a design and a realistically drawn flower. Children experimented making lines with crayons. It was fun to change straight lines into jagged or zigzag lines and curved lines into wavy or bumpy lines. Then the children doodled "make believe" flowers from a combination of lines. No attempt was made to produce finished drawings. The activity automatically grew into a bigger design experience when torn paper was incorporated. Colored construction paper was torn into several balls of different size. The children pasted the balls anywhere on their paper, then turned them into flowers by drawing stems and leaves with crayons. When all the work was displayed, one child said, "They don't look real but they make me think of flowers."

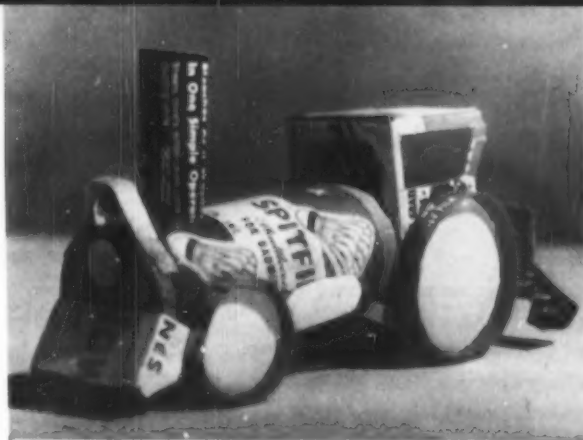
Lenore M. Grubert is art consultant at Trinity Christian School, Scarsdale, New York. Room teacher, Leona Eisele.

Boxes as inspiration

John Lembach

Art Education students at the University of Maryland found that a mere box can be a very expressive art material. Over a period of two weeks they collected many boxes at random. Some were large, some small; some round and some flat; some blue, some red, some gray and some black. Some were plain while others had heavily accented lettering. While collecting, the students stressed variety in the boxes. When many boxes were gathered the students went through the collection freely and slowly, eyeing the boxes in terms of representational ideas, since ease of recognition of the object represented was one of the aims of this art experience. "This angular box can be the roof of the house." "This round box can be the smokestack on a locomotive." "This long, narrow box might become the neck of a giraffe."

When an individual got an idea which he deemed worthy of working up he examined more boxes and put them together to complete the object. There was one "Do" and one "Don't." "Do" make the box construction easily resemble some familiar object such as an animal, a house, a truck, a locomotive, etc. The choice of the subject grew out of the individual's experience with the box forms. "Don't" disguise the box by painting it or by covering it. When finished, the creation should have a boxlike appearance and feeling. It is amazing how much fantasy can come from objects as unfantastic as boxes. An element of humor was also found in this work.



This locomotive got the name "Spitfire" from letters on its round boiler. Truck below has appropriate boxy look.



Left, the giraffe-like animal on wheels had a structural weakness causing him to bow politely at unexpected times. Below, a cookie house made not of cookies, but for cookies.



Dr. John Lembach, a regular contributor, is head of the art department, University of Maryland at College Park.

Drawing differently

Marion Ady

In drawing class where students with some experience are mixed with those who are seeking to see and express form individually for the first time, the question arises, "What can we do so that results may be used later in a variety of ways?" How can simple, somewhat accidental beginnings form the background for more complicated technical problems later? We found the following ideas helpful.

Cut a frame of cardboard or stiff paper with a viewing hole. Ours was approximately nine inches by twelve inches with a hole six inches by nine inches. Draw a careful rectangle of the viewing hole size on a larger sheet of white charcoal paper, attached to a drawing board or heavy cardboard. Select an outdoor spot where textures



The child is focusing on subject matter seen at the center of the viewing frame, and drawing it on paper attached to the drawing board he is holding. Later these sketches may be developed in other media or used for design inspiration.



Children drew every shape they saw within viewing frame.

are varied and lay the frame on the ground where you can see it clearly. On the charcoal paper rectangle draw in line only (with a soft pencil) **every shape you see**. The resulting drawing is so simple that anyone may try it but has so many possibilities that the more experienced find it a source of new ideas in ink (colored or black) on transparent sheets of plastic from the visual aids department or with an oriental brush on rough paper. Some interesting backgrounds for fashion drawings and travel posters have resulted. When enlarged by means of an opaque projector stage backdrops have been worked out.

The method has been tried on children in the fifth grade at our laboratory school and I see no reason why, in a modified form, it could not be used in a first grade. This is a particularly good problem for early spring when the classroom grows small and stuffy so that both children and adults welcome a change of scene. Silk-screen, lithograph, dry-point and etching processes could be explored in this manner.

Marion Ady is chairman of the art department at Southern Oregon College. Idea was perfected in laboratory school.

Editor's note: School Arts is always interested in hearing about ideas or experiences which you have found valuable in your own teaching. Many of our readers have thoughts which we know would be worth sharing with the rest of our colleagues. We would like you to feel that our "Ideas You Suggest" section is an opportunity for you to share your ideas with others. All creative suggestions are welcome.

Drawings may be simplified and adapted for uses in design.



Our reporter and art teacher, Louise Rago, takes us on a visit with sculptor James Rosati. She asks him some of the questions you would ask if you were to meet him, and reports some very significant answers.

Louise Elliott Rago

MEET JAMES ROSATI

When I arrived at James Rosati's studio, behind an art gallery on Third Avenue, he was not the man I had visualized from his sculptures. It occurred to me that I would never have thought him to be a sculptor and how unfair we are to conjure up these peculiar notions as to what an artist looks like or what he doesn't look like. I asked him how he felt about the public's notions about the artist; that is, the kind of person he is, what he looks like, how he lives. Mr. Rosati invited me to sit down but he remained standing, lit a small cigar and thought for a moment.

James Rosati: The artist dares to live and to do what he wants. I know judges in town who wear windsor ties, politicians who wear certain kinds of hats, yet they are not

James Rosati, in a special portrait by Marvin P. Lazarus.



COPYRIGHT PHOTOGRAPH BY MARVIN P. LAZARUS

considered odd or peculiar. What has happened is that in America people are using the artist as a theatrical personality. The artist should not be criticized for having the ego to accept the challenge of life.

I was very eager to see his work. Mr. Rosati has each piece of sculpture on a pedestal which is covered very neatly with a soft, clean cloth. During our conversation I asked why he kept the pieces covered and he informed me that he does not want to be distracted by anything while he is working on a new piece of sculpture. (I was hoping that he would uncover a piece but he didn't—as yet.) I asked him if he would object to telling us about his work. Mr. Rosati, still standing, lit another cigar and most emphatically stated that if we have to talk about it then it's a failure. He added that a work of art doesn't have to be talked about.

Louise Rago: Yes, I firmly agree—the work must speak for itself. However, I feel that the time has come when we should try to enlighten the public of the kind of person the artist is. As an art teacher I feel this is one of my responsibilities. By knowing more about the artist we can more fully understand his work and do a better job of teaching.

James Rosati: So many writers have done more harm than good. Every time an article is written, the studio is either immaculate or it is dirty. It has to be one way or the other. When I am working and involved in a piece of sculpture, my studio is dirty, and when I am thinking and planning and have had the time to straighten things, my studio is clean. I like things in order. All artists must have a highly organized life in order to accomplish what they have set out to do. Nothing is more annoying to me than to have my work not shown properly. When a woman has worked very hard preparing a lovely meal, the manner in which it is presented is most important; it helps make the dinner more tempting and more palatable.

Louise Rago: Would you like to tell us something of your personal mode of expression and the various media you use?

James Rosati: I have worked with metal and with torches but I prefer to work in stone. It is much more satisfying for me to be able to actually touch the material. The tactile experience is a joyful experience and brings me much closer to my work. Form and space and the excitement of intuition and instinct come into play; yet, it cannot be all emotion or all intellect, it must be a marriage of the two. The total sum of each previous piece goes into the next work. I happen to be working Kasota now, which is a hard marble and comes from Minnesota. I also work in Colorado Yule and Vermont and Italian Marble.

Louise Rago: The general trend today places emphasis on welding sculpture, open space and transparency as against

why people create



PHOTOGRAPH BY RUSOLYN BURCHARDT

"Ondine," by James Rosati, is owned by Seymour Rappaports.

the carver's emphasis on mass, substance and volume. Would you say that welding is more avant-garde? We hear these terms. What is your reaction to this?

James Rosati: I don't know what avant-garde is. Once a school is established it is academy. The art of today is automatically the art of tomorrow. Fads and styles are dangerous for art. Anytime you bring things down to a common level it becomes vulgar.

Louise Rago: Why do you think there are more painters than sculptors, yet many painters turn to sculpture?

James Rosati: It's partly a physical thing—that is, if one paints, he can paint in the living room or a corner of his bedroom, but with sculpture, one needs the room. In addition the actual carving creates many more problems; we have dust and chips with which to contend, and if one were working with a torch one wouldn't very well work in the living room. A great artist dictates the medium. It is only a matter of time for the creative mind to acquaint himself with the medium in which he wants to continue working. Rembrandt was as proficient in etching as in painting. Picasso works in various media. Beethoven wrote not only etudes but also symphonies and certainly, we know, Mozart hit the whole field. Giacometti paints as well as he sculpts.

Mr. Rosati continued talking, putting these questions: What makes him great? What makes him do this? If this passion exists he will work. It's the mind which guides this passion. The creative mind is many faceted. It is not the media, it's what the artist has to say. With musicians, sound excites them, while color excites the painter and it's the relationship of space to form in the plastic arts which excites the sculptor. Schweitzer was an accomplished or-

ganist, but he preferred to use his talents as a doctor and a humanitarian. Michaelangelo wrote sonnets in addition to being a painter and a sculptor. He knew only one way and that way was to give whatever he was doing, his *all*. I am sure that Picasso, Stravinsky and T. S. Eliot would go out of their way to meet each other; their ideas and their concepts may be different but they do have a common bond between their work and its relation to man.

Louise Rago: Some artists teach; have you ever taught?

James Rosati: Certainly. I am presently teaching at Cooper Union and I have been there six years. And I am also visiting critic at Yale. I have taught at the Newark School of Design and at Pratt. I am excited by the enthusiasm of youth. It is quite revealing to be with young people. However, I am provoked with students who are ensnared with the popular note. A serious student must be dedicated. It's like a religion; almost like being compelled. Students must learn to crawl out from under the shadow of their teachers.

After we had talked almost an hour Mr. Rosati suggested that I might like to see some of his work. Indeed I did. He very gently removed the covering one at a time from each piece, and turned the pedestal slowly so that I could thoroughly see each piece from every side. I was flattered that he would take the time to do this. The smoothness of the stone and the simplicity of the form almost forced me to want to touch each piece. Mr. Rosati mentioned that he was not concerned with anatomy but interested in spiritual content, certain mysterious qualities in man. It was only natural that I ask his interpretation of spiritual.

James Rosati: I couldn't live without this spiritual quality. It's inert, it's instinct, it forces a man to go on. There must be something for a man to cling to. We need serenity, we need hope. Our whole life deals with acts of violence constantly threatening us with annihilation.

A friend of long standing, Stanley Kunitz, a poet of international fame, titles all of Mr. Rosati's work. Mr. Rosati was born in Washington, Pennsylvania, and was interested in and involved with music as far back as he can remember. He was a violinist with the Pittsburgh String Symphony for several years. It was music that led him to sculpture. He admits that he has had no real formal art training except to have worked for a few years with an Italian sculptor in Pittsburgh. Mr. Rosati believes that the best way one learns is on his own. He likes being with people who *think*. Mr. Rosati's family includes his wife, Carmel, three daughters and one son. His oldest daughter is a senior and a pre-med student at Hunter College. His work is in many private collections including: The Frederic E. Ossorio, The Robert Ossorio Collection, Mr. Joseph Hirshhorn, Mrs. Henry Epstein and recently in the Whitney Museum. Mrs. Donald Peters, Mr. and Mrs. Donald Blinkin-Horace Richter permanent collection. Brandeis Grant Award 1960.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York.

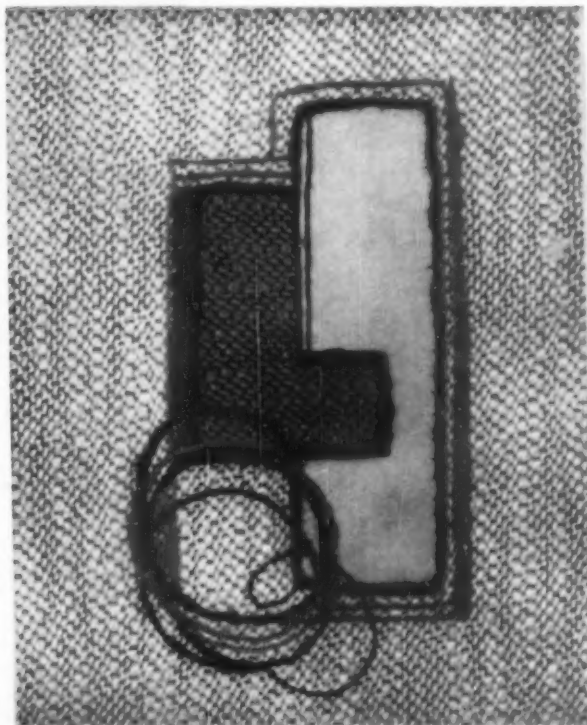
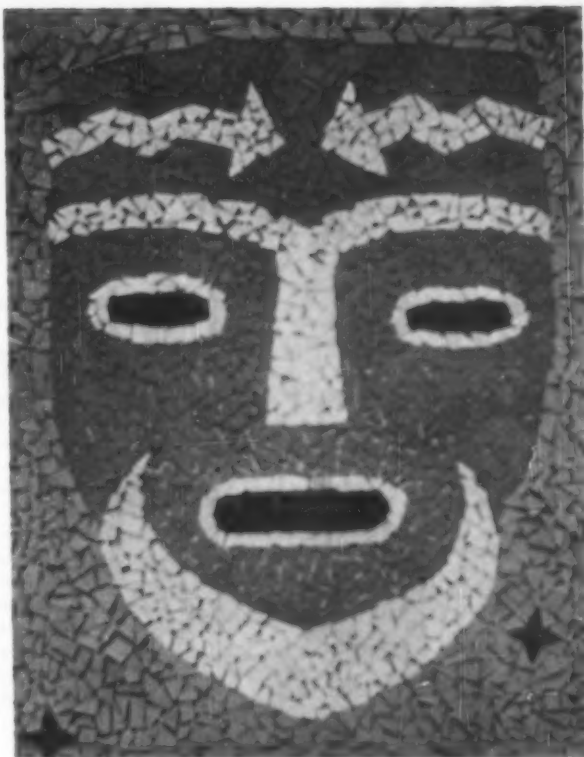
Mosaics in matt board

B. V. Dunning

When mosaics are done with colored matt board, drawbacks of expense and time are reduced considerably. The students start with thumbnail sketches, which I keep encouraging them to simplify and stylize. After they have decided upon a design they cut a piece of large heavy chipboard (I don't believe it would be reasonable to work small for the properties of this medium are best exploited in larger work.) Then the student picks the color paper he wants, cuts it into strips, and cuts the pieces into the shape he wants. Once he has finished the mosaic he may want to pour some Wilhold glue on it and smooth it off with a squeegee to protect it. When it is finished it is attractive and permanent.

B. V. Dunning is head of the art department at the Central Union High School, Imperial Valley College, California.

Colored matt board was used in this mosaic by a student.



Appliqués and embroideries on gray background; by author.

Freehand embroideries

Margaret F. Haas

Why freehand? Why not draw a nice pattern, a neat motif, take a needle and thread and follow it with stitches you have learned in school? By all means study various stitches before you create something but don't use a pencil or draw anything. Put all the materials in front of you, choose the colors and start. Embroidering hangings is like painting a picture. To quote Victor D'Amico: "The design grows out of the material." It should inspire you. For example, if you drop pieces of thread or cord on the fabric at random, the resulting pattern will be peculiarly suited to that material. If you abuse the material, you will never get anything really true or genuine. At times a rough outline of something realistic may be made, as for an appliqué, but after that let the material work for you. Collect interesting things to use in your work whenever you run across them, especially if hangings are combined with collage.

Margaret F. Haas is a professional craftsman whose work is exhibited widely. She lives in Uniondale, New York.

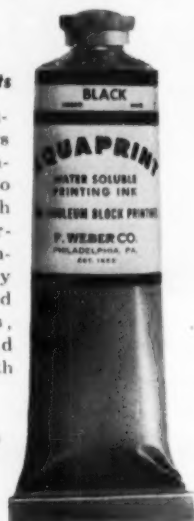
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Mosaics for Schools A new color film for use in intermediate grades and for teacher education, is announced by Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood, California. Ways of making simple mosaics are demonstrated; examples of techniques are illustrated; glass, ceramic, pebble, and other mosaic examples are shown. Running time is 10 minutes. Available for sale or rent. Write Bailey Films for complete information on this and other timely and helpful films.

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ALBRECHT DÜRER, GRAND ENGRAVER



Melencolia I (or Melancholia I), engraving, Albrecht Dürer.

Howard F. Collins

Ofttimes in man's history there are periods in which climactic events seem to coalesce with an ominous note, filling the mind with the fear that perhaps the appointed hour draws near. Naturally a participant views his era with exaggerated anxieties. Just as we regard the present world state with alarm, so past cultures have become convinced that their struggles are without precedent and that their current challenge will undoubtedly be recorded as the great crisis in

man's history. Thus, it is not unusual to find man from time to time advertently girding himself for the "final holocaust," the call to Armageddon.

Such a time was experienced in Europe at approximately the beginning of the sixteenth century. In Italy, Renaissance Humanism was entering its final flowering, and its excesses had already been assailed by such frenzied reformers as the Dominican friar, Savonarola. Northern Europe was assailed

by hunger and famine as the plague swept the continent. However, the uneventful passing of the year fifteen hundred did not assuage the insecurities of the time as men groped for direction in a world set astride the conflicting values of the Renaissance and the Reformation. The fears and problems of the time are most evident in Germany, a land still deep in the Gothic tradition and first making its contact with the brilliance of the Italian Renaissance only to be hurriedly ushered into the age of the Reformation, with hardly a chance to savor the delights and wonders of Venice and Rome.

Nowhere is the dilemma of the time so clearly mirrored as in the life and work of that greatest of all German artists, Albrecht Dürer. His life and art is the story of this conflict, and he played a vital part in the transitional period when Europe emerged from the confines of medieval expression. Dürer was born in 1471, the son of a goldsmith in Nuremberg. He was apprenticed to the book illustrator, Michael Wolgemut, in whose shop he learned the art of woodcut, which with the increasingly widespread publication of books was being elevated to a new importance. Dürer normally would have become an artist or craftsman in the late medieval sense much as a tailor or cabinetmaker, thus his development as a major force in fusing the values of the Italian Renaissance with a somber German mysticism, has been a constant cause for speculation. It is known that Dürer was influenced by the engravings of Martin Schongauer and the dry-point etchings of the Housebrook Master. However, it was the engravings of the Italians, Andrea Mantegna and Antonio Pollaiuolo that made him aware of the grand style of the Renaissance.

At the encouragement of his lifelong friend, the Humanist Willibald Pirckheimer, he made his first trip to Venice in 1494 (he visited Italy again in 1505), an experience which was to affect not only his life but the direction of art in north Europe for the next century. In Venice he was particularly befriended by Giovanni Bellini. The position of the artist in Italy made a profound impression upon Dürer. Instead of having the status of a simple craftsman as in north Europe, the artist in Italy had achieved a rank equal to that of poets, scholars and cardinals; in short, painting was a member of the humanities, a branch of the liberal arts. This was exemplified by Dürer's well-known statement, "Here I am a gentleman; at home I am a parasite."

Dürer loved to draw animals and natural forms which he did with the utmost accuracy and Germanic attention to detail. He is also remembered for his descriptive water colors made of various spots on his trips to Italy, and considered to be among the first paintings done simply as art for art's sake. However, it is in his engravings that we see the symbolic conflict that plagued the life and times of Albrecht Dürer, especially in the last of his three master engravings known as *Melancholia I*. Although much of Dürer's work is suffused with a medieval propensity for the morbid, it is not often that his art approaches the gloom of this ill-boding scene. The interpretation of the vast and obscure symbolism

in this work is exhaustive and varies from age to age (one of the most definitive studies is that of Erwin Panofsky). It is, however, generally conceded that this engraving represents a state of melancholy found in the four humors of classic antiquity and further proscribed by the Italian Humanist and intellectual of the Medici circle, Marcilio Ficino, who (being himself a melancholic) associated this humor of the "black gall" with intellectual activity; in fact, at the time it became almost fashionable to be melancholy.

Dürer depicts melancholy as a brooding woman in disheveled garb, staring into space. The wings are presumed to suggest that she is a creature on a plane somewhat above normal beings and strewn about are the tools of the geometer and mathematician. Transfixed in an almost catatonic stupor, the wreathed head stares out from the shadows, unable to act; she is crippled by knowledge while the obviously imbecilic little putto, unhampered by such a burden, scribbles happily on his tablet. The figure of *Melancholia* represents knowledge and skill without that intuitive perception which leads to understanding. The sullen symbol of the gaunt hound lies beneath a truncated rhomboid. In the background a comet pierces a crepuscular sky as the bat hovers over the watery surface bearing his titular message of gloom.

It can be presumed that *Melancholia I* represents to some extent Dürer's own frustration in his search for beauty. He made careful studies of human proportions as well as Pythagorean harmony, and his greatest ambition was to capture the Grand Style of the Renaissance. In this he partly succeeded. However, German mysticism always strongly favored his work; in fact, many of the Mannerist or anti-classical painters of Italy such as Jacopo Pontormo imitated the style of Dürer.

In his lifetime Dürer achieved great renown as his prints spread all over Europe. They became a model for engraving all through the next century. He died in 1528 at the age of fifty-seven after recurrent attacks of fever caught in Flanders. Although Dürer's prolonged search for beauty was never satisfied, his influence was vast. He, almost alone, introduced the style of the Renaissance to Germany. Like the Saturnine genius in *Melancholia I*, Dürer has become a symbol of the painter's desire to create on a significant plane, to be inspired to intuitive perception and effect the grand escape from the bonds of reason and the limits of knowledge.

Howard F. Collins teaches art history in the art education department, Kutztown State College, Kutztown, Pennsylvania.

understanding art

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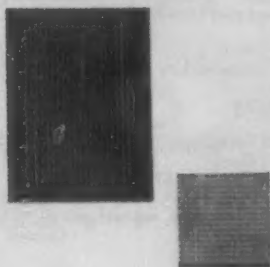
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ITEMS OF INTEREST *Continued*

New Art Film The Seven Wives of Bahram Gur, a new 16 mm. art film photographed from 15th and 16th century Persian miniatures is now available for purchase or rental from the Audio-Visual Center, Indiana University. This 19-minute color film tells the story of Bahram Gur, a Persian king and a member of the Sasanian Dynasty which governed the Persian Empire between the 3rd and the 7th centuries. The film, according to the producer, is suitable for use in high schools, colleges, museums, clubs, and other organizations interested in the fine arts, in folklore, in history, and in the art of the film. For purchase or preview and rental information, write to the Audio-Visual Center, Indiana University, Bloomington, Indiana. Many other films on art and craft subjects are available from this same source; ask for a catalog.



José Ruiz

Consultant On January 1, Mr. Ruiz joined the staff of two long established artists' material manufacturers: Shiva Artists' Colors, Chicago, Illinois and Delta Brush Mfg. Corp., Mount Vernon, New York. Mr. Ruiz is well qualified for his work as consultant, being a member of several art organizations plus having his paintings exhibited at various art galleries. Mr. Ruiz will be demonstrating and lecturing on working in oils, caseins, temperas and water colors, using Delta Brushes and Shiva Colors, as he travels extensively about the country. If a painting group or art teachers would care to have Mr. Ruiz visit their city, please write to him in care of Delta Brush Corp., 120 South Columbus Avenue, Mount Vernon, New York.

Teaching Help The Western Pine Association, Yeon Building, Portland 4, Oregon, has recently made available a folder or "Publications File, 1961" in which are listed a great many folders, circulars and booklets relating to wood: species, carving, building designs, to name a few of the subjects. Many of the items are available free for single copies; prices for quantity purchases are shown. For your free copy, please write Western Pine Association.



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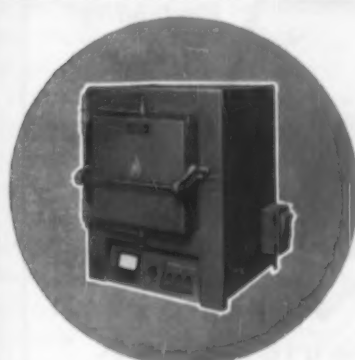
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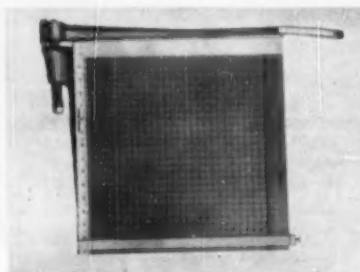
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ITEMS OF INTEREST *Continued*

Anniversary On Sunday, March 12, 1961 and for a week thereafter, some three and one-half million Americans throughout the U.S.A. will celebrate an important birthday, the 49th anniversary of the founding of Girl Scouts of the U.S.A. The seven-day celebration is known as Girl Scout Week and the theme is "Honor the Past—Serve the Future." Since March 12, 1912, when Juliette Gordon Low organized 12 girls in Savannah, Georgia into the first troop of American Girl Scouts, some seventeen million girls and adults have enjoyed the camaraderie and adventure of girl scouting. Your local Girl Scout headquarters will be glad to make suggestions for art and other activities to help commemorate this important event.



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Utility Knife A new knife featuring a retractable blade is announced by Educational Dept., Stanley Tools, 111 Elm Street, New Britain, Conn. A safety button, projecting from the handle, retracts the razor-sharp blade. This knife is handy for cutting wood, paper, trimming art work and similar chores. For more details, write the company.

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by Lois Lord, Chairman, Art Department, The New Lincoln School, New York City. 112 pages. Size 7½ x 10. Fully illustrated. Price \$5.95

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organization news

NATIONAL COMMITTEE ON ART EDUCATION

"The Nature of Art and Its Implications for the Teaching of Art" will be the theme of the nineteenth annual conference of the National Committee on Art Education, to be held at Columbus, Ohio, March 22-25, 1961. Ohio State University will be host to the conference, with registration in the main lobby of Hayes Hall on March 22. Visits have been arranged to various schools, artists' studios, and crafts shops on the afternoon of Wednesday, March 22, followed by an art exhibit and coffee hour sponsored by the local schools.

The first general session will be held in the Ohio State Historical Museum Auditorium, at 8:00 p.m., with Professor Emeritus Arthur R. Young, chairman of the Committee, giving the keynote address, "Art and the Challenge for Teaching." Professor Morris Weitz, department of philosophy, The Ohio State University, will address the Thursday morning general session on "The Nature of Art." This will be followed by a series of group meetings arranged around "Backgrounds for the Effective Teaching of Art." Another series of group sessions on "Fundamentals of Creative Teaching" follows in the afternoon, after which there will be a reception at the Columbus Gallery of Fine Arts and the Columbus College of Art and Design. The Thursday evening session will be devoted to a program on "Art Education and Television," with a showing of kinescopes of recent programs and a panel discussion, or an alternative social hour at the Ohio Union.

Arthur Wellesley Forshay, executive officer of the Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University, will address the general session on Friday morning on "The Creative Teaching of Art." This session will be followed by group meetings on "Implications for Creative Teaching," organized at various levels, with statements by authorities at these levels. During the afternoon there will be a series of panel discussions which continue "Implications for Creative Teaching" at the various levels from the pre-school child through elementary school, junior high school, senior high school, college, teacher-training institutions, professional art schools, and museum art education. A coffee hour follows in the Student Union.

A special feature will be the Friday evening banquet at the Student Union ballroom with Jerome Hausman arranging a program which will present the Baroque Music Ensemble of the School of Music, The Ohio State University, and selected art films. The Saturday morning session will feature the "Looking Ahead" session, where leaders of the Committee project their thoughts and suggestions for the future. Additional information may be secured by writing to the Committee in care of the Museum of Modern Art, New York.

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.

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LETTERS

Just What Is Art? Betty DiVico of North Tarrytown, New York, an art teacher with considerable experience, has this reaction to the article by Peter Selz in the January issue:

"Since my graduation twenty years ago, so many different ideas have come up concerning art education. The article that started me thinking again is the Peter Selz article in the January 1961 issue, 'Is It Art?' The first paragraph . . . 'we have gotten away from the mechanistic approach of copying pictures or nature . . . no longer go in for stenciling or filling in outlines, etc., etc. But what has taken its place?' That is exactly what I would like to know!

"Exactly what, in this new day and age, should an art teacher be doing? We teach children to see—then we are criticized by some because we are not teaching them anything—we teach them color and perspective—then we are criticized for giving them crutches to lean upon. We solve psychological problems or allow them release by permitting them to express feelings—and yet the article mentioned asks—is it art? Art, in this case, according to this article is art appreciation—that all art comes from being aroused by works of art. Now, will you please tell me what is an art teacher to do? All I seem to hear lately is—what is art?

"We seem to be delving down into the very substance of everything and twisting and turning until we don't know which end is up—not only in art but in education. Team teaching seems to be the new thing now—or teaching machines—or something else in the next few months. Believe me, I'm all for change, progress, and I can adjust to any type of change—but I just can't seem to orient myself to what is expected of an art teacher."

Betty, art has many facets and many values. It is not just solely "in the eye of the beholder." You make it serve best each individual's need and we won't care what it is called.



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Julia Schwartz

May a teacher help a child learn techniques without adversely affecting his creative expression? What is the nature of technique and of creative behavior, and is one of these the natural enemy of the other?

Teaching technique

An art consultant wants to know what to say to an elementary teacher who asks, "How can one teach the child some technique without influencing the child's creativity?" The latter part of the question is interpreted by the writer to read "without destroying the child's creativity" for a teacher will want to affect the child's creative behavior. **He will want to encourage it.**

The dictionary defines technique as "details, collectively considered, of performance in any art . . ." In this sense technique may be seen by fifth graders as ways, for example, to handle a stencil brush with relation to an open space in a stencil in developing areas for a print on a piece of paper. The technique or manner of performance with the brush might include (1) how one holds it (upright or aslant), (2) the amount of paint one loads onto the brush (a scant amount or a good bit more), (3) the direction of strokes made with it (directly downward or downward and also in a

side direction), (4) the force with which one makes any single or series of strokes (heavily or gently), and/or (5) where one places the strokes (overlapping or one next to the other). This, however, is primarily the physical aspect of way of working. Technique may also be understood by fifth graders as manner of *perceiving*, *imagining* and *interpreting* experience and of *organizing* visual and tactile aspects of form in line with one's varying purposes. Thus, technique is not an isolated physical entity; it is not an end in itself and cannot be taught as such.

According to Lowenfeld, technique must be developed as an expression of individuality. He says that it involves the acquisition of such skills as are needed by the individual to execute his own creative desires. In the case of the use of the stencil brush, then, the teacher can invite the fifth grader to try to manipulate it under varying conditions. Through encouraging him to make trials, questioning him as to his purposes in relation to these attempts, having him observe the effects of these brush experiments, and urging him to take these observations into account as he makes further trials in line with possibly revised purpose, he will be learning technique.

This is a process which invites an ever keener awareness of visual qualities of form. It calls for increasing ability to: entertain new ideas, revise or refine goals, move in new directions, make personal choices and judgments and rely on one's own inner resources. Having a clearer understanding of the nature of technique in art and of creative behavior in general, the elementary teacher should find it possible to help a child to develop some techniques and, at the same time, become more creative.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

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ART FILMS

Two age-old problems for art instructors are handled rather well by Wayne Thiebaud, Sacramento Junior College, in two films. Each film would have application and appeal to both children and adults interested in Art.

Space (11 min. color). Through clever use of animation and supporting color some of the complex problems of space are clearly defined. Five basic concepts for achieving a feeling of space and distance are reviewed: Size differences—same object, different objects; vanishing points—single and multiple; Color—shades, hues; overlapping objects; and exaggeration of features of an object.

Design (11 min. color). Animation and color are used judiciously to achieve maximum effect and understanding. Four avenues of design development are explored: basic shapes and their families, circles, squares, triangles; combinations of these basic shapes and their modifications; repeating shapes—both regular and irregular, related and unrelated; and by distorting, stylizing and exaggerating. Repeated reference is made from abstraction to reality which aids in bridging the usual void in mental application and appreciation of form and design.

A not-so-recent but equally noteworthy film exemplifying space and design in life, produced by Paul Burford and Virginia Purcell of Chapman College, is **Art in Our World** (11 min. color). The "art is everywhere" theme is skillfully handled with carefully interrelated "shots" of nature and man-made art experiences: rock, plaster, concrete, bits of metal, wire, trees, bark, sculpture, wood carving, insects, sky patterns.

These films are distributed by Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, California.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.

Harry Wood

Dr. Harry Wood, past-president of Pacific Arts, is art department chairman at Arizona State University, Tempe.

Animation Art, in the Commercial Film by Eli Levitan (Reinhold, 1960, \$6.95). Here is a concise, clear and comprehensive book which strikes close to the native interests (comics, cartoons, television) of the unreconstructed teenager. Steps are so cut-and-dried that even a dim-wit as moronic as one of the typical cartoon characters on a television commercial could understand it. As the text says: "The two circles used in the construction and drawing of the head can be used to draw almost any type of cartoon head for animation purposes" (p. 32). Human beings, we learn, are reducible to three types of motion: walk, strut, or run, while "squash and stretch" are the artistic means devised (as in football) for building his character. Illustrations include one set of little corner pieces arranged so that you can flip them like a professional "flipper." It's fun to see the dopey hero start walking on page 73 and wind up in the glossary! I could spot only one error: on page 67, "When planning a walk to a musical accompaniment, the animator should avoid having the character's heel come down on the beat. The action will always look better if the hit comes on the flat-footed position." But heels pictures on the same page thud in the hit position six times!

Classrooms should profit greatly from learning to think in the time-dimension, like the animator. Through stop-watching himself as he mugs in the mirror, through exposure sheets and bar sheets, through "beat" and "anticipation," he discovers that "A change of pace is a necessity: and the greater the desired accent, the greater the change of pace should be. This basic rule can be applied to almost all animated action, including mouth actions" (page 58). Good rule for teachers!*

Evergreen Gallery paperbacks **Philip Guston** by Dore Ashton and **De Kooning**, by Harriet Janis and Rudi Blesh (both Grove Press, 1960, \$1.95), contain 12 color plates each and many black and white plates. The first author buries Guston under wagon-loads of fly-blown prose, driving one gratefully back to the color plates where the artist himself speaks with poetic clarity and force. The twenty-nine-page text seems on the defensive, belittling both artist and reader, as if the critic were sure that all will consider his man psychotic and unsalable, unless he proves otherwise. The author's statement: "He was never . . . a realistic painter" (page 10) I consider misguided historical distortion, considering Guston's murals and exciting illustrations for *Fortune Magazine* in the '40's.

Ashton sets up an artificial category of "urban" painters (opposed to "nature" painters), presumably engaged exclusively in "a metaphysical search for ideal essences" (page 8), later adds: "A painting became a portrait of an

inner life heavy with transmigration" (page 53). Such over-verbal mishmash, unfortunately, burdens the art of a gifted painter and teacher with confusion rather than genuine insight.

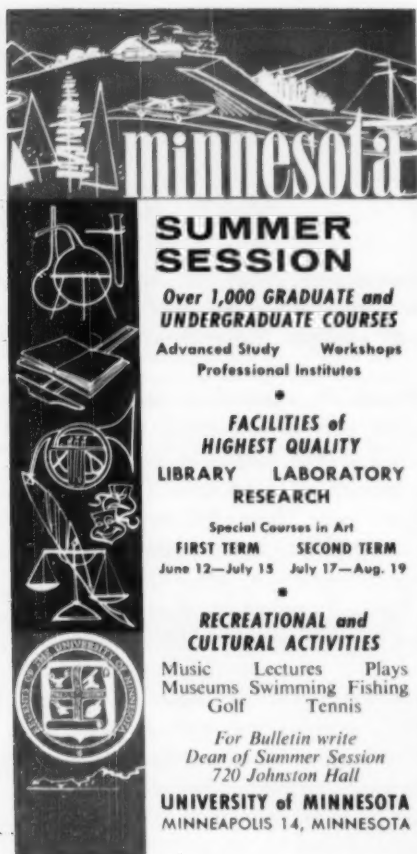
The volume on De Kooning is a contrast in every way, beautifully designed, vivid, easy to understand, yet profound. It will background laymen frightened by one of De Kooning's monstrous females in "soiled pinks" ("fanged voracity behind the 'soft-sell' smile") (page 64), and enable art teachers to up-date studio and appreciation courses by including his "shamelessly self-expressive" (page 8) shockers in a constructive way. Especially curious are discussions of his "personal space" and his erstwhile technique of "hand-writing" pictures.

The Creative Arts in American Education, Thomas Munro, and Herbert Read (Harvard University Press, 1960, \$2.50). Munro scolds that monster "American Education" for being "too exclusively verbal, intellectual and practical," then wearily restates the traditional defenses of school art, adding bluntly: "The result of ignoring sex in high school art is not only to lose the recognized values of great art in refining and harmonizing the sexual impulses and attitudes" (page 29). Sir Herbert Read's mature, witty and wise essay, drawing on sources from Coleridge to Confucius, pleads for balancing "brainwork" with "handwork." Recalling that Freud believed work constructively sublimated erotic instincts, Read insists this does not operate where the "work" is "toil." Constructive "work" he equates with "aesthetic play."

Printmaking by Gabor Peterdi (Macmillan, 1959, \$12.50) combines gallery of fine prints with detailed, expert advice on all types of printmaking except lithography. Especially strong in metal engraving, Peterdi stresses craftsmanship, never neglecting to add salty opinions on materials, techniques or aesthetics and to tell why. Clearly a vigilant teacher of vast experience, he offers valuable grandfatherly cautions about typical student errors. This comprehensive book is the only possible competition for Jules Heller's excellent **Printmaking Today** (Holt, 1958, \$6.00) which is indispensable for lithography and better streamlined for beginning classroom use.*

The Solomon R. Guggenheim Museum, Architect Frank Lloyd Wright (Horizon, 1960, \$3.95). Breathtaking look into one of the world's great buildings, the first since Gothic cathedrals to conceive architecture as interior space. Brief, pithy text by Wright. Superb photos include two on fold-out four pages wide.*

Any book review, followed by a *, may be ordered through the Creative Hands Bookshop, 113 Printers Building, Worcester 8, Massachusetts.



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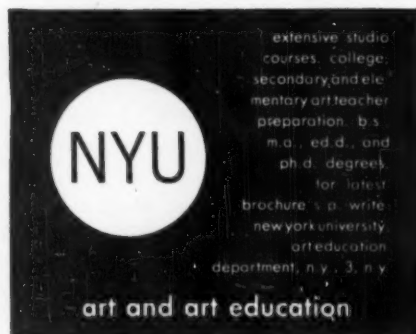
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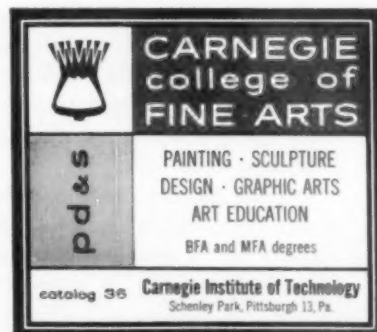
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Alice A. D. Baumgarner

Expert advice can be very helpful when planning a new art room. Dr. Baumgarner shows that the art room design should grow out of an understanding of the kinds of art experiences children should have.



GERDA PETERICH PHOTO

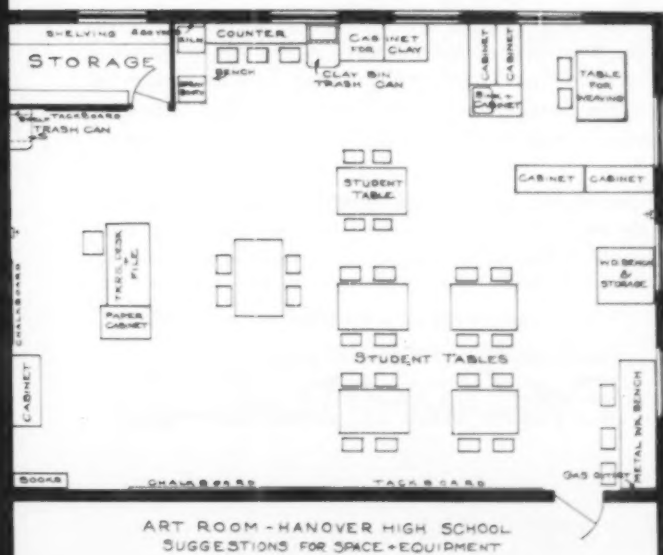
We are planning for a new junior and a new senior high school. Little art is being taught now; so I am a committee of one to make suggestions and recommendations for the art department which we plan on having. In the seventh and eighth grades we do papier-mâché, soap sculpture, water color, painting on glass, etc., but I certainly feel at a loss as far as planning for this program in modern schools. Could you give me some help, please? West Virginia

You have begun well. A consideration of the kind of art experiences you want your students to have, the art program—is the place to start. Will your school enrollment be large enough to require more than one teacher station, or will you be teaching both junior and senior high students? Will your school board provide equipment and supplies for a comprehensive art program of drawing and painting, modeling and carving, construction, weaving, printing? Will provision be made for television, slides and films use? What can you arrange about location? The placement of the art room so that all students and faculty can glance in and see work in process provides a visual experience to many and may increase understanding, arouse and deepen interest. Can you consider proximity of art rooms to the shops and homemaking areas so that program may be planned with unity and strength to combine the best of each for students?

You have organized your program, now you are ready to get measurements for work spaces, equipment and furniture, their storage. There are numerous sources of help; the school architect, other well-designed schools to visit, books on school planning, equipment catalogs, some state guides for art education have suggestions for rooms. Pennsylvania and Virginia guides include such recommendations. New York published a pamphlet on art room planning. The loan service of Eastern Arts Association includes a set of slides on art rooms. The NAEA has recently published a pamphlet on Planning the Art Room. Purchase order may be addressed to Dr. Ralph Beelke, Executive Secretary, NAEA, 1201 16th Street, N.W., Washington, D. C.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

An example of a high school art room plan by Dr. Baumgarner from a publication of the New Hampshire State Department of Education. Suggested facilities accompanying the plan were: (1) Storage closet, 12 feet by 6 feet by 9 feet, one door opening in; (2) Shelf, 36 inches by 22 inches by 36 inches over trash can; (3) Tackboard 9 feet from floor to top of storage; (4) Table 6 feet by 30 inches by 30 inches to hold kiln and spray booth; (5) Counter, 7 feet by 18 inches by 30 inches for clay work; (6) Shelf, 36 inches by 30 inches by 36 inches over trash can and clay bin; (7) Sink with cabinet, 48 inches by 24 inches by 36 inches; (8) Tackboard, 47 inches from baseboard to 7 feet; (9) Clerestory windows along 36 inches of wall on shop side, 4 feet by 4 feet; (10) Chalk board, 6 feet by 4 feet; (11) Fluorescent lights; electrical outlets, 110V and 220V; and gas outlets.



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EDITORIAL



This is for our business associates, the commercial firms that manufacture and sell art supplies and equipment. We don't know how many read this page. We tried to think of a catchy title that would compete for attention in a world of blaring, glaring, visual loudspeakers, but we just don't have it. If this makes sense, write your commercial man, not your congressman. When you pay a bill, place an order, or direct an inquiry to one of these firms, please write across the paper in bold (preferably red) strokes the following: **See the School Arts editorial, March 1961.** If several

thousand art educators and purchasing agents will do this, it should arouse their curiosity—which is the first step in getting anybody to read anything. Maybe you had better add this sentence: **Does this concern your firm?** Then they will be more curious, and this may do it.

What we wish to suggest is nothing new. We have said it before, perhaps too casually, thinking that its very logic should appeal to these companies without shouting about it. We are now convinced that nothing is going to happen about it unless there is conspicuous public demand. So, write a letter, send a postcard, suggest it to your representative when he calls or when you see him at the art convention.

In brief, the proposal is simply that the commercial firms doing business in the area of art adopt a plan that has been developed and used many years by the American Institute of Architects. It has two principal features. One is that all catalogs be the same size. The other is that an index be printed along the margin of the cover at the lower right-hand corner. By these very simple innovations, which would not affect the cover design in any way, it would be possible for the art teacher and purchasing agent to file catalogs in such a way that they may be easily located. Does this make sense? We think it does, because anything which makes it easier to place an order with a particular company is going to bring in more sales for that company. It should also eliminate the problem of wasted catalogs when teachers cannot locate them when they are needed. It will save the time of the person placing orders, eliminate some of the headaches when an order must be placed on short notice, cut down on frenzied correspondence and telegraph bills.

Let's discuss the size of the catalogs. Most files are planned

to accommodate materials eight-and-one-half inches by eleven inches. Many catalogs are now published in that size so that there would be no problem of changing the size of catalog plates. This should be a definite goal for size. Some catalogs are printed in a nine inches by twelve inches size. In many cases the margins could be cut down to the size recommended and found best by the American Institute of Architects. For these firms there could be a period of gradual change if the expense of making new plates would be prohibitive at the time. That is, the nine by twelve size could be crowded into most present files pending the time when all are in the standard letterhead size. Firms should realize that the very small mailing pieces and price lists would settle to the bottom of the files and not be seen, if they were filed at all. Actually most of these pieces are stuffed in drawers or piled on shelves, serving little purpose because they cannot be located promptly when needed. We suspect that many of them die an early death in the wastebasket. A standard plan would not eliminate the opportunity of using small mailing pieces to attract special attention at the moment, but firms should understand that these serve very little purpose after the day received.

Let's discuss the index plan. Realizing that modifications may be necessary in experience, and that trade organizations and the National Art Education Association should participate in evolving and changing the system from time to time, our suggestion for a start is that commercial firms reserve the outside one-half inch by three inches on the right hand end of the long trimmed edge, and center the type index reference in this space. Pending a better idea, the index could include the art area covered, such as "general," "paper," "adhesives," "jewelry," "ceramics," and so on. This could be followed in parenthesis with the year of publication, as CERAMICS (1961). Firms which do not print catalogs each year, or which use supplementary price lists, could use the same paper size and index plan for the price lists. Twelve or fourteen point bold Gothic type would seem to be about right for the index. It may be a good idea to have the catalogs punched to fit a standard letter-size notebook, making the catalogs flexible for shelf storage.

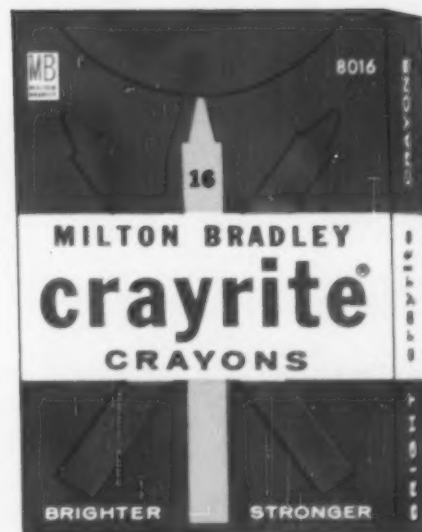
We would like to publish the names of the firms that will cooperate with such a plan with their next catalogs, and request that they write us when decisions have been made.

D. Kenneth Winebrenner



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